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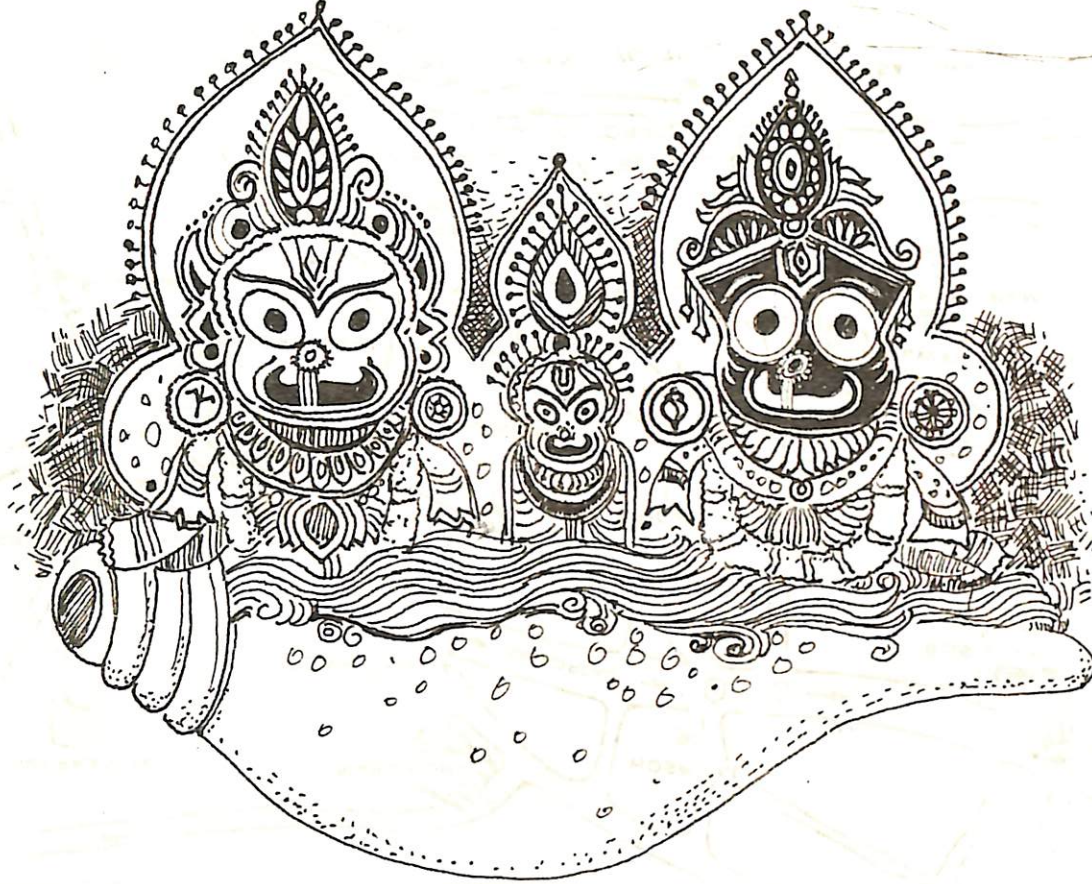
CONTENTS

Nitis (Programmes) of Car Festival - 2000	...	1
Veshas (Festive Dresses)	...	3
Prayer Songs for Lord Jagannath	...	4
<i>Translated by Ganeswar Mishra</i>		
So Says Dinakrishna	...	7
<i>Translated by Subas Pani</i>		
Human Values in Jagannath Culture	...	9
<i>Bijay Kumar Nanda</i>		
Car Festival of Puri : Jagannath's Annual Tour	...	12
<i>Monalisa Jena</i>		
Festivals of Shri Jagannath Temple of Puri	...	14
<i>Benudhar Patra</i>		
Millennium Car Festival : Some Impressions	...	21
<i>P.K. Mohapatra</i>		
When the Sacred Chariot Meets with an Accident	...	24
<i>P.C. Mishra</i>		
Lord Jagannath : A Quest for Meaning	...	26
<i>Sudhir Kumar Das</i>		
The Vedic Root of Daru Devata	...	30
<i>Bidyut Lata Ray</i>		
Devi Subhadra	...	32
<i>Balakrishna Dash</i>		
The Mahari Tradition in the Temple of Lord Jagannath	...	35
<i>Debadutta Samanta Sinhar</i>		
Nepal, Orissa and Lord Jagannatha	...	39
<i>Sarbeswar Das</i>		
Pillars of Piety : The Five Hermitages at Puri	...	48
<i>Shrinibas Tripathy</i>		
Tribal Origin of Lord Jagannatha	...	51
<i>Jagannath Dash</i>		
A Pilgrim's Progress	...	55
<i>Presented by Sarat Mahapatra</i>		
Jagannath Temple During the British Rule	...	58
<i>Chintamani Acharyya</i>		
Car Festival Through the Eyes of Stirling and Hunter	...	61
<i>Presented by Sandeep Mishra</i>		
Jayadeva	...	66
<i>Subhas Chandra Pattanayak</i>		
Festivals Observed in Srimandira	...	69
Places of Tourist Interest in and around Puri	...	75
The Chariots and the Car Festival	...	76
The Rituals Connected with Ratha Yatra	...	78
Sevas and Sevakas	...	81
Orissa: Dawn of a New Era	...	85



ORISSA REVIEW

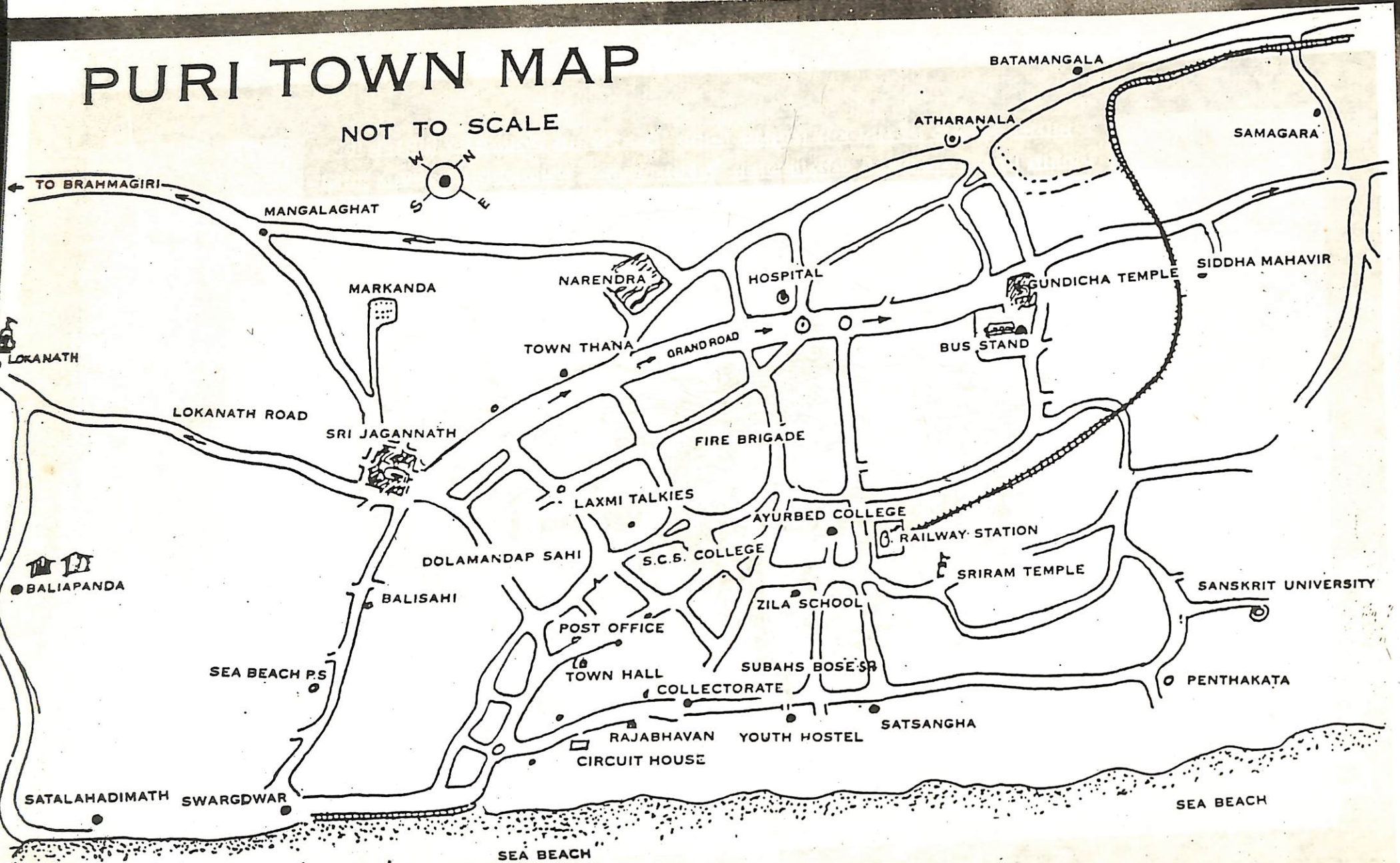
CONTENTS



नीलाद्रौ शंखमध्ये शतदलकमले रत्नसिंहासनस्थं, सर्वालंकारयुक्तं नवघनरुचिरं संयुतं चाग्रजेन
भद्राया वामभागे रथचरणयुतं ब्रम्हरुद्रेवन्द्यं, वेदानां सारमीशं सुजनपरिवृतं दारुब्रम्हं स्मरामि ।

PURI TOWN MAP

NOT TO SCALE





रथारुढो गच्छन् पथि मिलितभूदेवपटलैः
स्तुतिप्रीदुर्भावं प्रतिपदमुपाकर्ण्य सदयः
(दयासिन्धुर्वन्धुः सकलजगतां सिन्धुसुतया
जगन्नाथः स्वामी नयनपथगामी भवतु मे ।

(from Shri Jagannathastakam)

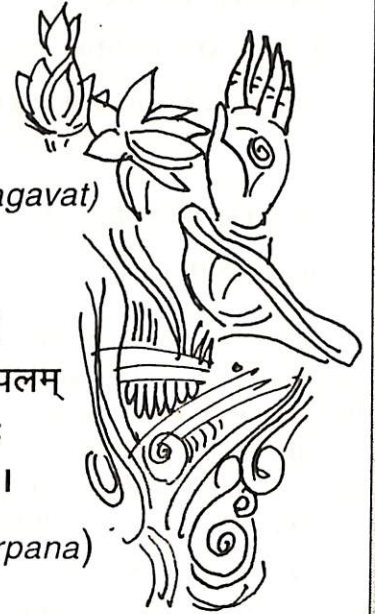


यो द्वेधा प्रकृतिः पुमानिति मतः स्त्रीपुंसदेहाश्रितः
यस्त्रेधा विधिविष्णुशंकरवपुधारी दरीदृश्यते
श्रीमन्नीलगिरौ च दारुतनुधृग् योऽसौ चतुर्धास्थितो
राधाकृष्णतनूधरो विजयते वृन्दावने स प्रभुः ।

(from Mukundavilasa)

अस्ति प्रशस्तललितो लवणाब्धितीरे
नीलाचलान्नलतटी मुकुटायमानः
एकस्त्रीमूर्तिकुहकाकृत चित्रमूर्ति -
लक्ष्मीपतिः सकलदैवत वन्दनीयः ।

(from Bhakti Bhagavat)



श्रीभूमाधवचक्रचक्रवनीभूद्भद्राभिरभ्युज्ज्वलं
श्रीकण्ठप्रमुखाखिलामरशिखा जुष्टांघ्रिपीठोपलम्
श्रीनीलाचलमौलिमण्डन महानीलायमानं महः
श्रीभूमाधरितस्मरं भवतु नः प्रत्यूहहत्युद्यतम् ।

(from Siddhantadarpana)



SHRI JAGANNATH TEMPLE ADMINISTRATION, PURI

SERVE THE LORD AND BE BLESSED

UNIQUE OPPORTUNITY FOR DEVOTEES TO PARTICIPATE IN :

AMRUTAMANOHI DONATION SCHEME & CORPUS FUND DONATION SCHEME

(PROMOTED BY SHRI JAGANNATH TEMPLE ADMINISTRATION, PURI
AND APPROVED BY GOVERNMENT OF ORISSA).

Shri Shri Jagannath Mahaprabhu, Lord of the Universe, is the supreme solace and saviour of countless devotees around the World. Since time immemorial, His monumental and magnificent Shrine at **Shri Purusottama-Kshetra** (Puri, Orissa), one of the four major "dhams" of India has been the most sacred centre of pilgrimage and worship symbolising and upholding one of the greatest spiritual and cultural heritages of the world.

With the objective of offering devotees the opportunity to serve the LORD by contributing generously towards expenses for the **Raj Bhoga** (Kotha bhoga) offered daily before the LORD in the "sanctum-sanctorum" and at the same time creating a permanent and adequate financial base for Shri Jagannath Temple (Puri), the Jagannath Temple Managing Committee, with the approval of the Government of Orissa, has floated two special donation schemes as mentioned below :

1. AMRUTAMANOHI DONATION SCHEME

★	GOPALA BALLAVA	(Early morning bhoga offering)	Rs.1,000/-
★	BADA SIMHARA DHUPA	(Night bhoga offering)	Rs.3,000/-
★	SAKALA DHUPA	(Morning Bhoga offering)	Rs.5,000/-
★	SANDHYA DHUPA	(Evening bhoga offering)	Rs.10,000/-
★	MADHYAHNA DHUPA	(Mid-day bhoga offering)	Rs.20,000/-
★	ALL FIVE BHOGA OFFERINGS OF THE DAY		Rs.39,000/-

2. CORPUS FUND DONATION SCHEME

★	SPECIAL DONOR	...	Rupees One lakh minimum
★	PATRON DONOR	...	Rupees Ten lakh minimum

The entire amount of donation will be permanently locked-up in fixed investments with reputed nationalised Banks and Financial Institutions and the annual interest accruing therefrom will be utilised for the "Raj-bhoga" expenses in accordance with the donor's wish on a date specified by the donor once every year, and the donor will receive "Mahaprasad" as token of the LORD'S blessings. The Corpus Fund donors will, in addition, be entitled to installation of marble plaque, *dipa* (lamp) and *dhwaja* (flag) offerings, special darshan and certain other exclusive privileges in the Temple.

For further information and application forms for the donation schemes, kindly contact : The Administrator, Shri Jagannath Temple Office, Grand Road, Puri (Orissa)-752001, Telephone (06752)-22002 & 23002, Fax - (06752) 20100.

Gajapati Maharaja
Sri Dibyasingha Dev
Chairman,
Sri Jagannath Temple
Managing Committee, Puri

Sri P.K. Mohapatra
Collector &
Vice-Chairman,
Sri Jagannath Temple
Managing Committee, Puri

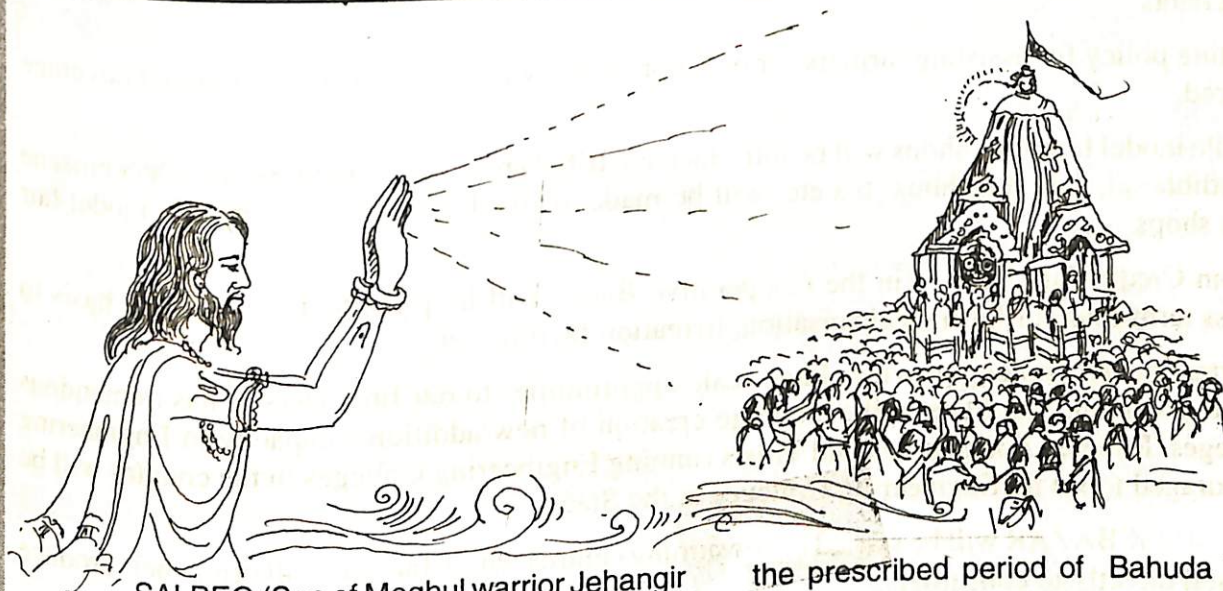
Sri H.S. Samantray
Administrator,
Shri Jagannath Temple, Puri

O' JAGABANDHU, STAY BACK ON THE NANDIGHOSA

*Jagabandhu he gosain
Tumbha Sricharana binu anya asre nahin
satashapanchasa krosa bata disu nahin
Moha jiba jae Nandighose thiba rahi.*

— SALBEG

"O' Lord Jagabandhu ! I have no other place to shelter other than Thy feet. I am stranded at a distance of 750 *kosas*. I am now at my wits' end. I beseech Thee to stay back on the Nandighosa till I reach you."



SALBEG (Son of Moghul warrior Jehangir Kuli Khan alias Lal Beg (16th -17th Century) implored Lord Jagannath to stay back on the Nandighosa till he could trek the distance of 750 *kosas* on foot and reach Puri. The immensely merciful Lord, to every body's surprise, made his chariot motionless at Balagandi in front of the Chhata Math on the Grand Road. The chariot never moved an inch despite all priestly adorations, yajnas etc. Pulling of chariots by one hundred elephants alongwith a concourse of people also ended in sheer futility.

The Nandighosa remained firmly anchored at Balagandi for days together even after

the prescribed period of Bahuda Yatra (Return Journey). This unprecedented spectacle heightened the anxiety of the State.

Days after, there appeared a frail, fatigued youth, with a golden halo over his head, musing all along 'Jai Jagabandhu'. The Lord enthroned on the Nandighosa had a secret communion with a frail and weeping devotee. Soon after, the chariot suddenly started rumbling towards the Sri Mandir. The prayer was answered.

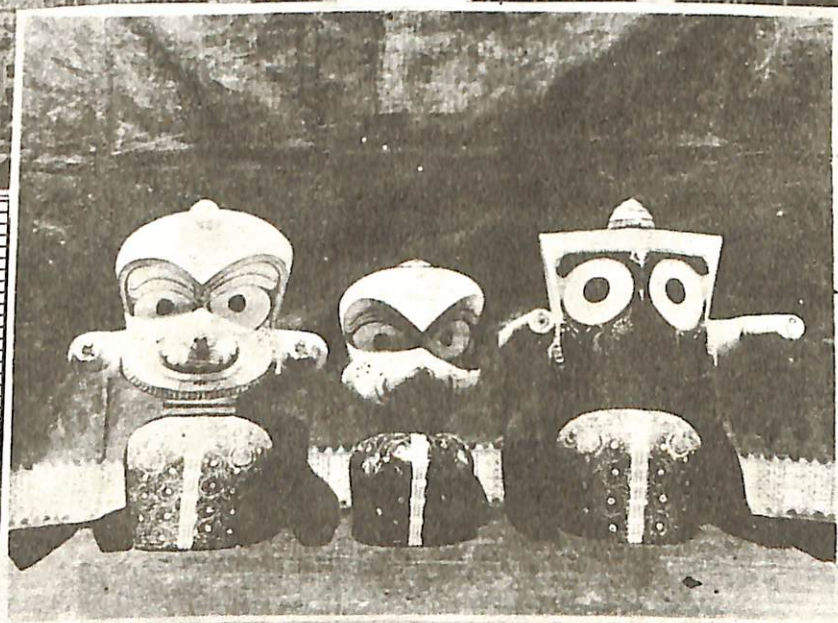
Till today, the Nandighosa on its return journey halts at Balagandi for His a spell as a token of love for devout Salbeg.



**New Initiatives announced by
Hon'ble Chief Minister, Orissa, Shri Naveen Patnaik
on the completion of 100 days of the Government
on 13 June 2000**

1. Education Guarantee Scheme will be introduced in tribal areas for habitations where there is no primary school facility within a radius of one kilometer.
2. A mission on watershed management is to be launched to ensure proper land management, improved water availability, higher agricultural production, food security, afforestation, fodder availability and to curb deprivation-related indebtedness and migration.
3. A special drive is to be launched for distribution of house sites to homesteadless persons.
4. A special drive to intensify measures for converting forest villages which existed before 1980 to revenue villages so that benefits of developmental activities, PDS etc. are available to the inhabitants.
5. Existing policy for assisting farmers for new bore wells will be intensified and higher coverage ensured.
6. Mobile model fair price shops will be introduced in tribal areas. Commodities like rice, kerosene oil, edible oil, salt, matchbox, tea etc. will be made available through such mobile model fair price shops.
7. Kissan Credit Card holders in the Cooperative Banks will be permitted on selective basis to access term-loan for farm mechanisation, irrigation facilities etc.
8. Information Technology provides large scale opportunities to our Engineers. It has tremendous export potential. The State will encourage creation of new/additional capacity in Engineering Colleges. Reputed Foundations and Trusts running Engineering Colleges in the country will be encouraged to set up Engineering Colleges in the State.
9. KRUSHAK BAZAR will be started in consuming centres where farmers will bring their produce and sell directly to consumers.
10. Grafts / saplings of five fruit bearing trees will be supplied to rural householders at nominal rates to supplement their income.
11. 600 Grama Panchayats will take up public distribution in the tribal areas. Such shops will be model fair price shops where besides rice, sugar and kerosene, items like iodised salt, tea, wheat, edible oil, matchbox etc. will be sold. Credit tie-up for working capital will be made with the State Cooperative Bank.
12. A memorial to the martial traditions of Orissa and to the martyrs who laid down their lives for the honour and territorial integrity of the Motherland will be set up in Bhubaneswar. A special gallery depicting the history of Freedom Struggle will be developed in the State Museum. An authentic history of Jagannath Culture and an authentic chronicle of freedom movement in Orissa since Paik Mutiny at the dawn of 19th century will be published by the Department of Culture. Computerised preservation of manuscripts and documents of historical and cultural significance in State Archives and State Museum will be undertaken.

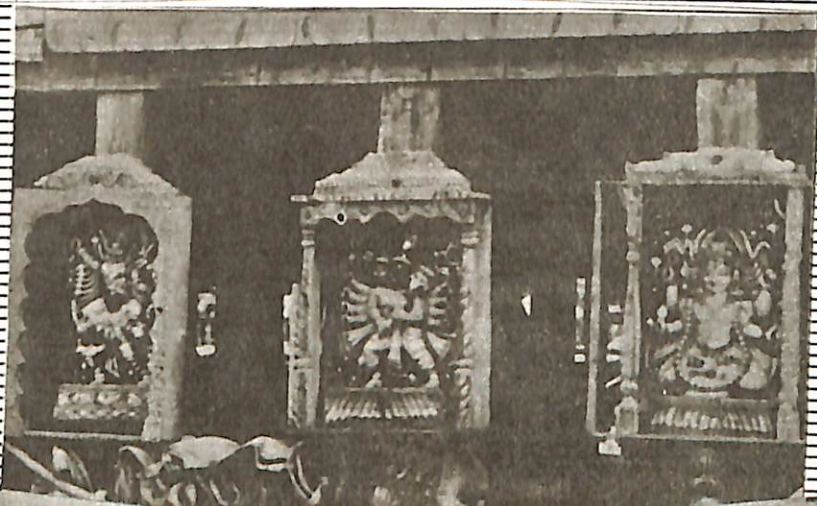
Srimandira and the Deities



The Chariots under Construction



Some Guardian Deities of the Chariots



Car Festival



NITIS (PROGRAMMES) OF CAR FESTIVAL-2000

NETROTSAV & NAVA YAUVAN DARSHAN, SATURDAY, 1.7.2000

Chaka Apasar	...	6.00 a.m.
Mangala Alati	...	6.10 a.m.
Mailama	...	6.20 a.m.
Avakash	...	6.50 a.m.
Dasa Avatar and Dian		
Bahuda Bije	...	7.00 a.m.
Tati Phitiba	...	7.10 a.m.
Parimanika Darshan	...	7.30 a.m.
		to 9.00 a.m.
Sarba Sadharana Darshana	...	9.00 a.m.
		to 10.30 a.m.
Dhuadhoi Hoi Chunapani Padiba	...	11.30 a.m.
Daitapati Sarvanga-Vandapana	...	12.00 noon
Netrotsav Vandapana	...	12.30 p.m.
Rosa Homa	...	12.45 p.m.
Rajaniti	...	1.00 p.m.
Yatrangi-Mahasnana	...	1.30 p.m.
Mailama	...	1.40 p.m.
Ghantachhata Sarbanga	...	2.00 p.m.
Surya Puja	...	2.10 p.m.
Dwarapala Puja	...	2.25 p.m.
Besha Sesha	...	2.30 p.m.
Ghantachhata Ballav and	...	3.00 p.m.
Sakala Dhupa (only Kothabhoga)	...	to 4.00 p.m.
Bhoga Mandap	...	3.10 p.m.
		to 4.30 p.m.
Mailama Vesha	...	5.00 p.m.
Madhyahna Dhupa (Kotha Bhoga)...	...	5.15 p.m.

	to 6.15 p.m.
Second Bhoga Mandapa (if required)	... 5.30 p.m.
	to 7.00 p.m.
Mailama Vesha	... 7.00 p.m.
	to 7.30 p.m.
Sandhya Alati	... 7.45 p.m.
Sandhya Dhupa (only Kotha Bhoga)...	8.15 p.m.
	to 9.15 p.m.
third Bhoga Mandapa (if required)	... 8.30 p.m.
	to 10.00 p.m.
Mailama	... 10.15 p.m.
Chandana Lagi	... 10.30 p.m.
Badasinghar Vesha	... 11.00 p.m.
Badasinghar Bhoga	... 11.30 p.m.
Pahuda Arati	... 12.00 mid-
	night
Dutta Prabesha	... 12.30 a.m.
Dutta Bahariba	... 5.00 a.m.

SRIGUNDICHA-RATHA YATRA MONDAY, 3.7.2000

Mangala Alati	...	5.30 a.m.
Mailama	...	5.40 a.m.
Tadapalagi	...	6.00 a.m.
Rosa Homa	...	6.00 a.m.
Avakasa	...	6.30 a.m.
Surya Puja	...	6.40 a.m.
Dwarapala Puja	...	7.00 a.m.
Besha Sesha	...	7.00 a.m.
Ballav and Sakala Dhupa	...	7.30 a.m.
(Khechudi Bhoga)	...	to 8.30 a.m.

Ratha Pratistha	...	8.45 a.m.
Mangalarpana	...	9.15 a.m.
Pahandi Arambha	...	9.30 a.m.
Pahandi Shesa	...	12.30 p.m.
Madanmohan Bije	...	1.00 p.m. to 1.30 p.m.
Chita Lagi	...	1.30 p.m. to 2.00 p.m.
Chhera Pamhara	...	1.30 p.m. to 3.00 p.m.
Charamala Phita & Ghoda Sarathi...	...	3.00 p.m.
Lagiba	...	to 4.00 p.m.
Rathatana	...	4.00 p.m.
Commencement of pulling of chariots		
Other nitis on the chariots, after the pulling.		

SANDHYA DARSHAN
MONDAY, 10.7.2000

Dwara Phita	...	4.00 a.m.
Mangala Alati	...	4.30 a.m.
Mailama and Tadapalagi	...	5.00 a.m.
Avakash	...	6.00 a.m.
Rosa Homa	...	6.15 a.m.
Surya Puja	...	6.30 a.m.
Dwarapala Puja	...	6.45 a.m.
Vesha Sesa	...	7.00 a.m.
Gopalaballav	...	7.30 a.m.
Sakala Dhupa (only Kotha Bhoga)...	...	8.00 a.m. to 9.00 a.m.
Bhoga Mandap	...	8.10 a.m. to 10.00 a.m.
Mailama	...	10.15 a.m.
Yatrangi Mahasnana	...	11.30 a.m.
Sarbanga	...	12.00 noon
Nualugalagi Vesha	...	1.00 p.m.
Madhyahna Dhupa (only Kotha Bhoga)	...	1.30 p.m. to 2.30 p.m.
Second Bhoga Mandapa	...	1.40 p.m. to 3.00 p.m.
Mailam Vesha	...	3.15 p.m. to 4.00 p.m.
Sandhya Alati	...	4.30 p.m.

Sandhya Dhupa(only Kotha Bhoga)..	...	5.30 p.m. to 6.30 p.m.
Third Bhoga Mandapa	...	5.45 p.m. to 7.30 p.m.
Rahasaku Dian Bije	...	8.00 p.m.
Mailama	...	8.15 p.m.
Chandana Lagi	...	8.30 p.m.
Badasinghara Vesha	...	9.00 p.m.
Badasinghara Bhoga	...	9.30 p.m.
Pahuda Alati	...	10.00 p.m.
Srimukha Khandua	...	10.15 p.m.
Bahuta Kanta	...	10.30 p.m.
Chara Bandha	...	11.00 p.m. to 2.00 a.m.
Kusumi Lagi	...	2.30 a.m. to 3.30 a.m.

BAHUDA YATRA
TUESDAY, 11.7.2000

Mangala Alati	...	4.00 a.m.
Mailama	...	4.15 a.m.
Tadapa Lagi	...	4.30 a.m.
Rosa Homa	...	4.30 a.m.
Avakasha	...	5.00 a.m.
Surya Puja	...	5.15 a.m.
Dwarapala Puja	...	5.30 a.m.
Vesha Sesa	...	5.30 a.m.
Gopalballav & Khechudi Bhoga	...	5.30 a.m. to 6.30 a.m.
Senapata Lagi	...	6.30 a.m. to 11.30 a.m.
Mangalarpana	...	11.45 a.m.
Bahuda Pahandi	...	12.00 noon to 2.30 p.m.
Chherapanhara	...	3.30 p.m.
Charaphita and Ghodalagiba	...	3.30 p.m. to 4.15 p.m.
Rathatana Arambha	...	4.30 p.m.
Other nitis after the pulling of chariots.		

VESHAS (FESTIVE DRESSES)

Ganesh Vesha	..	On the Snana Purnima the deities are dressed as Ganesh on the Snana Vedi. This is also called Hati Vesha.
Suna Vesha	..	The deities are dressed in gold in their respective cars on the 11th day of the bright fortnight of Asadha after the return Car Festival is over. Suna Vesa is also done on some other occasions.
Banabhoji Vesha, Kaliyadalana Vesha, Pralambasura Badha Vesha, Krushna Balaram Vesha.	..	On the 10th, 11th, 12th and 13th day of the dark fortnight of Bhadrav respectively.
Raja Vesha Aswina.	..	On the 10th day of the bright fortnight of
Radha-Damodar Vesha	..	From the 11th day of the bright fortnight of Aswina to the 10th day of the bright fortnight of Kartika.
Lakshmi Narayana (Thiakia) Vesha, Bankachuda (Baman) Vesha, Tribikram (Adakia) Vesha, Nrusingha (Dalikia) Vesha, Lakshmi Narayana (Raja Rajeswar) Vesha.	..	On the 11th, 12th, 13th, 14th and fullmoon day of Kartika respectively.
Nagarjuna (Parasuram) Vesha	..	On the 13th day of the bright fortnight of Kartika. This festive dressing of the Lord is occasionally done.
Sadha Vesha or Ghodalagi Vesha	..	From Odhan Sasthi to Basant Panchami in the months of Margasira and Pausa.
Jamalagi Vesha	..	From Basanta Panchami to Dola.
Padma Vesha	..	On any Saturday or Wednesday between the newmoon day of Magha and Basanta Panchami.
Gaja Udharan Vesha	..	On the full moon day of Magha.
Chacheri Vesha	..	From the 10th day of the bright fortnight of Phalguna to the full moon day except the 14th day.
Chandanlagi Vesha	..	For 42 days starting from the Akhyaya Trutiya day i.e., the 3rd day of the bright fortnight of Baisakh.

Source : Puri District Gazetteer

PRAYER SONGS FOR LORD JAGANNATH

Translated by Ganeswar Mishra

Balaram Das (Fifteenth - Sixteenth Century)

OH FRIEND OF THE POOR

Oh Friend of the Poor,
my suffering is not yet over.
If you forget me, Oh Friend of the Poor,
who will be my friend ?

Your head is adorned with garlands
and crowns of *tulasi*.

The Blue Wheel is visible from the altar
of the *tulasi*.

The beauty of the *sevati* flowers on your
head inspires awe.

No danger befalls on your devotees;
they are ever victorious.

One who is called the Friend of the Poor,
is the greatest ascetic.

He redresses the suffering of the *yogi*,
provides pleasure to the deprived.

The temporal and the eternal are
matters of argument;

as is the real and the unreal.

The person of the void moves in the void;
the cage remains closed.

To cross the ocean the world is,
you have made a float of stone.
If you do not save me, Oh Round-Eyed one,
I will be swept away.

The true love of your devotees pleases you.
Balaram Das does not seek wealth;
seeks just the dust of your feet.

Jagannath Das (Sixteenth Century)

PRAYER TO LORD JAGANNATH

I bow down to you, Lord Jagannath.
You are the protector of the unprotected.

I bow down to you, Lord Vasudeva.
You are the friend of mankind.

I bow down to you, Lord Hrushiksha.
Mankind has trust only in you.

I bow down to you, Omnipotent One.
You are present in all hearts.

You are the Cause of Creation,
Preservation and Destruction.
You may destroy one even in the womb.

Millions and millions of worlds
exist in your womb.

The entire universe in all its glory
is created by you.

You are Brahma, Rudra and Vishnu.
There is no escape from you.

The creation is your play-house.
You create endless illusions.



Raghu Arakshita Das (Sixteenth Century)

**YOUR GLORY PERVADES THE WORLD,
O' JAGABANDHU**

Your glory pervades the world, Oh Jagabandhu !
As Rama, you saved Ahalya
You killed Ravana to protect the world.
As Krishna, you killed Kansa.
You saved your father.
Your glory pervades the world, Oh Jagabandhu !
You are the guru of the world.
You are the Tree of Fulfilment.
Save me from the ocean of the world.
Even gods fail to comprehend you.
I dare seek your sacred feet.
Be kind to me, Oh Lord of the poor
Do not be cruel to Arakshita Das.
Your glory pervades the world, Oh Jagabandhu !

Salbeg (Seventeenth Century)

OH BLUE MOUNTAIN !

Oh wild mad elephant of the Blue Mountain !
Trample on the lotus forest of my suffering.
The elephant's king thought of you
in the deep waters.
You sent the wheel,
killed the crocodile and saved him.
The deer was in distress in the dense forest.
You saved her from the danger.
Listening to Draupadi's prayer
in the court of Kurus,
You sent endless robes and saved her from shame.
Bibhishana, Ravana's brother, sought your help.
You took him to protection,
made him the king of Lanka.
Prahlada's father was cruel and wicked.
Coming out of the pillar you nailed him to death.
Says Salbeg the Low : he is *yavana* by caste.
He prays at the Feet of Shriranga.



Banamali Das (Eighteenth Century)

OH LORD JAGANNATH

Oh Lord Jagannath !
I seek nothing from you.
Neither wealth nor family.
Only a hand-length land
I seek at Saradhabali.
My eyes seek no other image except yours.
My ears seek no other sound except your story.
My tongue does not seek vulgar songs
day and night.
Oh Yellow-robed Lord ! Let your glory
be its only possession.
My nose seeks no fragrance
except that of *tulasi*, marigold, sandalwood-
paste, camphor of garlands used by you.
Let my fingers roll the beads
uttering Rama, Banamali and Krushna.
Says Banamali: let his feet run to your holy land.

Bira Keshari Das (Eighteenth Century)

**PRAYER FOR THE SAVIOUR
OF THE FALLEN**

How long should I wait
for the Banner of the Saviour of the Fallen ?
I am swept away by the ocean of the world.
Send me a boat to reach the shore.
You are cutting the root
of the tree you planted.
You, the Source of all Creation,
Will earn disrepute in three worlds.
You listen to one calling you from a distance.
I am so close to you
and yet you cannot hear me !
This is my ill luck.
The elephant called you
from thousands *yojanas* away.
You sent the wheel to waters to kill the crocodile.
For your evening rituals planets burn like lamps.
Garlands of dayana fall at your lotus feet.
The *yogis* meditate on you.
Says Bira Keshari : he seeks your feet.

Saria Bhika (Eighteenth Century)

A PILGRIM'S JOURNEY

Let us go, oh tired soul,
and see the Round-Eyed Lord.
Let us see, with our two eyes,
the land sacred as the conch-shell.

We will see on the way
the Goddess Bata Mangala.
We will see the Bridge with Eighteen Arches.
We will bathe in the Narendra Pond
with full devotion.

We will reach the Grand Road
and touch the holy sand
with our lips.

We will stop under the palm-leaf umbrellas
of the *sadhus* and serve them.

We will see the crowd at the Lion Gate,
the canes touching everyone's shoulder.
We have to push forward
not minding the rush of devotees.

We will see the sacred food
sold on the Twenty-two steps.
One pot is a quarter rupee.
We will satisfy ourselves.

We will stand behind Garuda
and see the Black Face.

Says Saria Bhika :
let us also pray to Balaram.

Kavisurya Baladeva Rath (Eighteenth Century)

PRAYER FOR THE LION OF THE BLUE MOUNTAIN

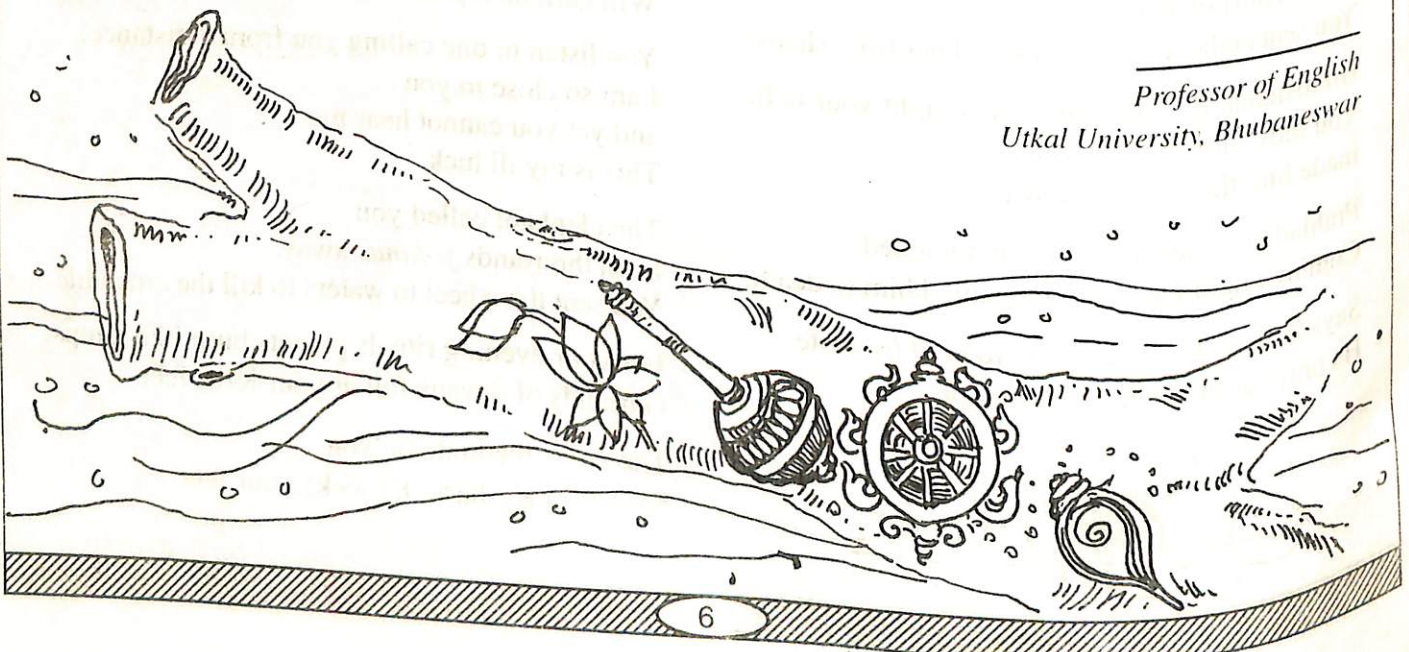
Can anyone be compared
with the Lion of the Blue Mountain
in His lordship ?
His entire self, from nail to tip of hair,
is filled with kindness
for the poor.

Can anyone describe
the glory that lies
in following His footsteps ?
He blows the triumph of His victory
before Bibhishana.

He keeps flying His banner
to elevate the low to the high.
Look at His abode:
It's heaven
above the worlds of *naras*,
Nagas, *gandharas* and *kinnaras*.

Can anyone describe the glory
of loving Him :
the glory as sweet as moon.
He even made Rama
wash the feet of the poor brahmin.
Death is afraid of one
who prays the Ocean of Kindness.
Says Kavisurya :
abandon all other ways and seek Him.

Professor of English
Utkal University, Bhubaneswar



SO SAYS DINAKRISHNA

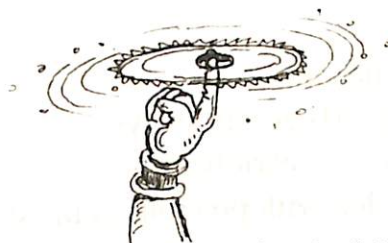
(Two Poems by Dinakrishna Dasa)

Translated by Subas Pani

JAGABANDHU

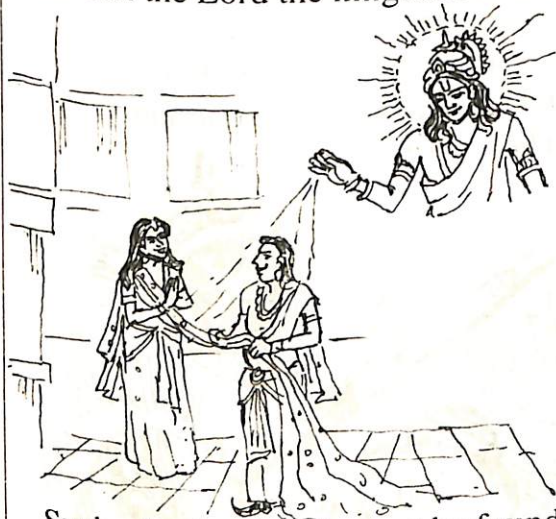
(*Jagabandhu pari jane Samanta nahin nahin ta*)

There is no other Lord, none indeed
Like Jagabandhu, the Friend of the world.
Of the fourteen worlds, He has all the news;
Of those in travail,
with his wheel,
He severs the sorrows.



When as Krishna, he lived in the land of Gopi maids,
Akrura came to take him along on Kamsa's orders.
While he milked the cows, His hair was loosened;
To his four-armed form Ananta was transformed.

Sugriva, the monkey king he did befriend;
The mighty Bali he then vanquished.
Ravana's brother with Him did seek shelter;
To him the Lord the kingdom of Lanka did offer.



When in the court of Kuru king, being disrobed
Draupadi was pulled by her tresses;
None else came forward to relieve her distress;
You alone she remembered and prayed.
You did provide a stream of flowing clothes
Running into a hundreds of thousand yards.
Your gentle compassion gave her honour full protection.
In the great battle of Bharata, the helpless bird
For your help did cry aloud;
You did provide a shield
To cover from danger, her entire brood.

Such a benign lord cannot be found
Anywhere within the three worlds
Who can remove the grievance
Of the distressed ones at once;
These are the words Dinakrishna Dasa says
Let SriKrisna reside in our minds, always;
Let us dote on His feet, pretty as lotus flowers.

LORD OF THE BLUE HILLS

(Jaya Jaya Jagannatha Nilagiripati)

Glory to you, O Lord of the World !
 Glory to you, O Lord of the Blue Hills !
 You have a handsome image,
 Pretty as the new rain-clouds in your visage.



In regal style, sway the Golden threads.
 On your hair, a garland, of fragrant Dayana leaves.
 Shaped as a bun, do you adorn.
 On your forehead you bear
 A dark round mark made of musk.

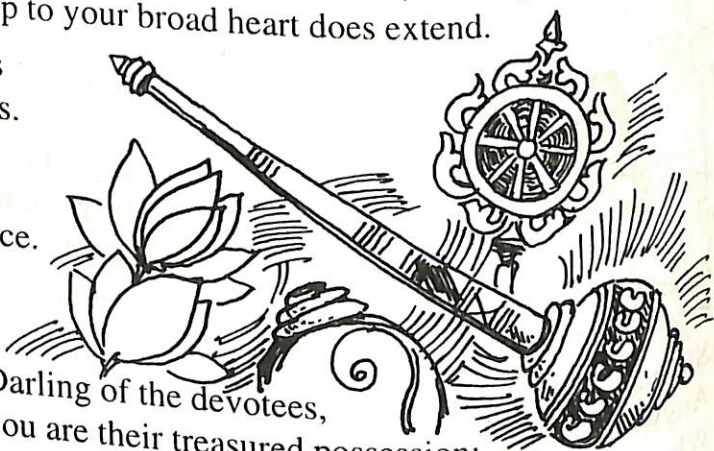
On your broad bosom,
 A necklace of pearls gently sways;
 On each of your two earlobes
 A pendant studded with precious gems shines.

A medal with nine precious stones inlaid
 On your chest you bear;
 Bejeweled bangles with rubies and diamonds studded
 On your arms you wear.

Your most handsome appearance has no competition
 From the likes of the god of love, Madana
 Numbering ten million.

Arm-bands and ornaments on your hands
 Are covered with many hues precious stones
 Made of green Dayana leaves, a slim garland
 Up to your broad heart does extend.

On your dark face, most beautiful round eyes
 Look pretty as playful bees atop lotus flowers.
 A conch, a wheel, a mace and a lotus
 In each of your hands
 Looks splendid in your four-armed appearance.
 Your beauty knows no bounds
 It enchants every being of the three worlds.



Darling of the devotees,
 you are their treasured possession;
 You are the goal and ultimate destination
 Of everyone seeking emancipation,
 I seek your grace and protection,
 So says, Dinakrishna Dasa, the lowly one.

Niravachana Sadan, New Delhi

HUMAN VALUES IN JAGANNATH CULTURE

Bijaya Kumar Nanda

The worship of Lord Jagannath in Orissa has led to the evolution of a distinct culture which is usually described as Jagannath culture. Religious beliefs have always formed the basis of cultures in the past. Christianity has been at the root of the European culture and Islam forms the background of the Islamic culture. Hinduism has been responsible for the growth and development of Indian culture. Jagannath culture which started with the worship of Lord Jagannath is the oldest living culture of the world. It has a unique human value-system which needs to be highlighted.

A close relationship between religion and culture is undeniable. Religion is ultimately a code of ethics based on spiritualism. Religious beliefs, ideas and concepts are in reality projections of human value systems. Emile Durkhem has maintained that the religious life is an expression of the collective values and life of a social group. Jagannath dharma and its offshoot Jagannath culture propagate some specific human values.

Jagannath culture believes in universality and not in sectarianism. Jagannath is the god of the masses and hence Jagannath culture has been a mass culture. People of diverse faiths have worshipped Lord Jagannath. He has been worshipped by the primitive tribals, Dravidians, Aryans, Hindus, Jains, Buddhists, Sikhs, Shaktas, Shaivites, Ganapatas and Vaishnavites.

Jagannath culture has been an elastic culture. Apart from influencing other cultures, it has incorporated into its fold the cultures of various faiths. Jagannath is the Saura wooden deity without sense organs. Again, He is the Dravidian deity with sense organs. He is the *Purushottama* of the Vedas and *Darubrahman* of the Brahmins. His image smacks of the influence of Sauras. His rituals remind us of Dravidian customs and His festivals are of *puranic* origin. Of His *mantras* (incantations) *Oum* is Vedic and *Hlim, Slim, Klim* are Tantrik. His *Kaibalya* is of Jain origin and *Nirmalya* is of Shaiva origin. A close observation of His worship, attire, food, rites and rituals makes us conclude that Jagannath culture has assimilated features from other cultures. It is free from all types of regional narrowness. The essence of all great religious scriptures can be perceived in Jagannath culture. By its wonderful power of assimilation it has effected a synthesis of all the important cultures of the world. It has adapted itself to the varying environments by effecting changes in its outer form but its essence has remained uncharged.

Tolerance is an outstanding human value propagated by Jagannath culture. It tolerates all races, religions, customs and cultures. This tradition of tolerance is not an attitude of indifference towards others. It is a fundamental postulate of Jagannath culture that every way of life has its own contribution to human welfare. It is this positive approach

to other groups and communities – this eschewal of the doctrine that one's way is absolutely right – which gives to Jagannath culture of toleration its special significance. It has respect for the faiths and beliefs of others and a generous charity of understanding the approaches of other people to the problems of life. It stands for religious tolerance, co-existence of all religions, communal harmony and international integration. Hence, Jagannath is worshipped by all irrespective of caste, colour, creed and community, Jagannath culture aims at bringing the entire human community of the world into the ambit of one family.

The messages of unity, equality, peaceful co-existence and fraternity are nowhere so obvious as in Jagannath culture. Jagannath is worshipped in four different images like Jagannath, Balabhadra, Subhadra and Sudarshan. These four images of the Lord have four different colours representing the complexion of the entire human race. The complexion of Jagannath is dark like that of the people of India and Africa. Balabhadra is white in colour like the inhabitants of Europe and America. Subhadra is of yellow complexion like the Chinese, the Japanese and the Mongolians. Sudarshan is of red colour like the Red Indians. Such representations show that Jagannath culture aims at unity, equality and universal brotherhood. They spread the message of peaceful co-existence. In no other religion brothers and sisters are worshipped in one temple as it is done in Jagannath temple at Puri. This is a pure expression of fraternity. The implication is that all human beings should treat one another as brothers and sisters.

The gap between man and the Divine has been bridged in Jagannath culture. Jagannath is a highly humanized deity. He

brushes His teeth, takes bath, changes His clothes, wears different robes and gold ornaments studded with precious stones to suit different festive occasions and seasons, enjoys fifty six varieties of food (*bhoga*) and thirty six kinds of services *khatani niyoga* and retires to bed. Social functions like Deepavali, Payashradha and Holi are held inside the temple. In summers the Lord takes cool bath in water mixed with sandalwood paste. During *Nabakalebar*, He leaves His old body and assumes a new one. His old body is cremated in *Koili Baikuntha*. Here, the conception of god is human and majestic.

Jagannath culture does not admit any distinction with regard to caste, creed, colour and sex. Here the Brahmin Pundit Jagannath Das could become the disciple of the non-Brahmin devotee, Balaram Das; Achyutananda, a milkman could become the friend of Chaitanya. It has allowed inter-caste marriage even in the hoary past. The marriage of the Brahmin, Vidyapati and Lalita, the Saura girl, bears testimony to this fact. The descendants of this couple are called *Daitas* and they have got the monopoly to serve the deities during *Anabasar* every year.

Jagannath culture aims at the upliftment of the poor, the fallen and the downtrodden. Its Lord Jagannath is called *patitapavan*, the saviour of the fallen. Leaving behind His golden throne in *Badadeula*, He comes into *Badadanda* twice a year during the Car festival and the Bathing ceremony in order to be in the midst of His devotees. This is a rare thing which is unique to this culture. In other cultures devotees go to the temple or shrine of the Lord to offer their prayers. But here, the ever compassionate Lord comes out twice a year to help His devotees and to be with them. Anybody can draw the ropes of His chariot and can take *mahaprasad*, the food which has been offered to Him.

Humbleness is a cardinal human value in Jagannath culture. Superiority complex and class-consciousness have no place here. This culture ordains that no work is high or low. Here, the Gajapati king sweeps the chariots of the deities. No doubt, this is a symbolic act. This act signifies that in Jagannath culture there is no distinction between the powerful sovereign king and the lowest of the low. Here, Jagannath himself imparts the lesson of humbleness. During the *Pahandi*, the Lord ungrudgingly tolerates the kicks and fisticuffs, slaps and derogatory comments of His servitors. He behaves like a commoner. Pledging His golden ring, He quenches His thirst by taking curd from a milk-maid. He protests against the pride and arrogance of Brahmin priests by accepting a coconut from the hands of an untouchable, Dasia by name. He does not distinguish between the Gajapati king, His first servitor and a *Daitapati* or between a Brahmin servitor and an untouchable. Never does he tolerate any kind of misbehaviour towards his servitors and devotees.

Jagannath culture always takes a positive view of life. It does not admit of the pessimistic thoughts of grief, suffering and death. It recommends staunch faith in the Divine. It teaches man to strive for the perfection of his soul by the sacrifice of his self. Material pursuits find no place in this culture. Here, a devotee does not ask for anything material. He prays for Divine love. A classic example of such prayer is that of Banamali Das :

*Jagannatha ho ! Kichhi magunahin tote
Dhana magunahin jana magunahin maguchhi
Saradhabaliru hate.*

Here, the poet does not pray Lord Jagannath asking for riches or children. He asks for a bit of His Divine love.

Jagannath is the ocean of mercy. By His Divine benediction He can liberate us and take us out of our mortal existence to the Divine Abode. Unflinching faith in the Lord will kill all mundane desires and elevate the human soul. Jagannath culture teaches us that faith in the Lord and self-less service in the world will bring redemption to mankind.

Jagannath culture has effected unity in diversity and integrated human society with the help of human values that are mentioned above. This culture could come through many ups and downs. Surviving many onslaughts, it has consolidated its position and proved itself to be an effective and ideal culture. Human values such as tolerance, fellow feeling, unity, equality, fraternity, modesty and self-sacrifice contained in Jagannath culture have sustained and will continue to sustain human civilization in our planet.

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CAR FESTIVAL OF PURI : LORD JAGANNATH'S ANNUAL "TOUR"

Monalisa Jena

When monsoon clouds appear in the summer sky, the biggest and most popular event of Eastern India is conducted. Lord Jagannath, alongwith Lord Balabhadra and Devi Subhadra, goes visiting to his aunt, Devi Gundicha, for a week. During this annual festival in the month of Asadha (June-July), lakhs of people, irrespective of caste, creed and religion, throng to have a look at the deities on the road and pull the ropes of the caparisoned wooden chariots from the main gate of the Puri temple to the Gundicha temple situated three kilometres away.

According to the epics, Lord Jagannath was born on the full-moon day of Jyestha. On this day, Snana Purnima is celebrated. The images of the deities are taken to the *snana vedi* (bathing platform) which is decorated with scented flowers and sprayed with all kinds of perfumes. A day earlier, 108 golden and copper pots filled with water brought from a well called *sitala* are preserved in the *bhogamandapa*. On Snana Purnima, the deities are smeared with vermillion and covered with silk. They are dressed in such a manner as to give the appearance of Lord Ganesha. Very aptly, the dress is called *Gajanana besa*.

It is said that a staunch devotee of Lord Ganesha once visited Puri during the annual Snana Yatra. The King of Puri asked him to accompany him but the scholar from South

India did not agree to worship any other god except Lord Ganesha. Somehow, he was persuaded to come, and to everybody's amazement, Lord Jagannath appeared in the form of Lord Ganesha. Ever since, during this sacred bath, the deities are dressed like Lord Ganesha.

After Snana Yatra, the images of Jagannath, Balabhadra and Subhadra are kept away from public view (for *Anavasara*) inside the temple for fifteen days. During these days, the *daitas*, who are descendants of the *Savara* chief, Viswabasu, paint the images anew. They are given the complete charge of looking after the deities. During *Anavasara* the gods are supposed to be sick and remain on a diet of fruits and cheese only. On the 16th day, the images become fit for being worshipped in their new forms.

On Ratha Yatra day, three chariots are placed in front of the Jagannath temple. The deities are carried in a typical swinging gait with great pomp and ceremony. The rhythmic clang of metal gongs, blowing of conches and trumpets and chanting of the devotees fill the air.

The chariot of Lord Jagannath is known as 'Nandighosha', that of Lord Balabhadra is called 'Taladhwaja; while the vehicle of goddess Subhadra is called 'Devidalana'. Subhadra represents wealth, prosperity and grace.

The tallest among the three chariots is Nandighosha which rises to 13.7m (45 feet), is supported on 16 massive wheels, and is beautifully painted in yellow with a golden dome at the top. Taladhwaja and Devidalana are 13.4 (44 feet) and 12.1 m (40 feet) respectively, excluding of course the pennant at the top. Balabhadra's car is blue and Subhadra's car is dark red in colour. Each chariot has a large platform with four wooden horses and mounted charioteers.

On the eve of the Car Festival, the chariots are consecrated and the *parswa devatas* (guardian angels) are invoked to ascend and protect them for nine days. After the gods get onto their cars, the Raja of Puri comes in a palanquin, and after paying homage to the deities, sweeps the platform of each of the Cars. This ritual is called *chhera panhara*, meaning sweeping of the floors of the chariots.

After seven days of holidaying at the Gundicha Mandir, the deities make their return trip which is called Bahuda Yatra.

The construction of the wooden chariots begins with the Vanajaga ceremony on the day of Akshaya Tritiya. The car of Lord Jagannath has 16 wheels representing the 16 divine principles. The charioteer of Nandighosa is known as Matali while the four horses are named Sankhika, Rocika, Mocika and Jwalini. The car of Subhadra, Devidalana, has 12 wheels representing the 12 months. Her charioteer is known as Devadatta and the horses which drive the car are Prajna, Anujna, Ghora and Aghora. Balabhadra's car is known as Taladhwaja. It has 14 wheels representing the fourteen worlds and the lifespan of Brahma. The horses are called Rg, Yajur, Sama and Atharva.

When Lord Jagannath goes on His "tour," He leaves His wife, Goddess Laxmi,

behind. So on the fifth day, Laxmi goes to the Gundicha temple secretly and expresses her anger by breaking one of the wheels. Nine days later, when the lord returns to the temple, Laxmi shuts the door on Him. The Raja of Puri intervenes and arranges a meeting between the Lord and Goddess Laxmi. This episode brings the gods and mankind together.

During the Car Festival, the *Daitapatis* of Sabara origin conduct the daily worship and services of the deities. The word "Daita" means "the most beloved one".

The Jagannath cult is of tribal origin. According to legend, the deity was originally worshipped in the forests by the aboriginal Sabara chief, Viswabasu. Later, the God appeared in the form of a *daru* (sacred wood), in Puri, but no carpenter could be found to carve the deities. Vishwakarma, the divine carpenter, undertook the task on the condition that he was not to be disturbed during his work. The queen, however, was overcome by curiosity. She peeped in and as soon as she did so, Vishwakarma vanished leaving behind three incomplete figures.

Lord Jagannath is the *Bada Thakuro*, the chief among the gods. His temple is *Bada Deula*, the chief among the temples, and the road in front of his temple is called *Bada Danda*, the grand road. The sea washing the shores of this pilgrim town is called *Mohodadhi* or the great sea. Even the cremation ground here is called *Swarga Dwara*, or the gateway to heaven. Puri, seat of the Lord, is undoubtedly, the nerve centre of Orissa and one of the greatest religious centres of India.

Mukunda Prasad
Khurda-752057

FESTIVALS OF SHRI JAGANNATH TEMPLE OF PURI

Benudhar Patra

Orissa is a land of festivals. In Oriya, there is a proverb i.e., *Baramase tera yatra*, meaning there are thirteen festivals in twelve months. In actual practice, it is found that the number of festivals are even more than that. According to Dharmasastras, the celebration of *yatras* or festivals is essential for the installed deities. Festivals provide people with leisure and entertainment mixed with religious ardour.

Puri is the cradle land of all the Hindu-Oriya festivals. It is noticed that at least sixty-two festivals are celebrated in a year in the Temple of Lord Jagannath. Most of them find mention in the annual almanacs of Orissa. The almanacs are considered valid only after they have been approved by the Muktimandap Pandita Sabha of the Jagannath Temple. Some of the *tithies* or days of the months like Devasnana Purnima, Chitalagi Amabasya, Chandan Purnima, Hera Panchami, Damanaka Chaturdasi etc. are named only after the festivals observed in the Puri Temple. The traditional Dwadasa Yatras or the twelve festivals of Shri Jagannath supposedly instituted by King Anangabhimha Deva who had completed the construction of the Temple are Snana Yatra, Shri Gundicha or Ratha Yatra, Sayana, Daksindiyana, Uttarayana, Parsvaparibartana, Utthapana, Pravarana, Pusyapuja, Dola, Damanaka Utsava and Chandana Yatra. Besides, there is a cycle of festivals observed throughout the year in the premises of the Jagannath Temple. While

some festivals are of only customary, some others are very elaborate and ritualistic attracting pilgrims in large numbers. Though the festivals are observed in honour of Lord Jagannath, Lord Balabhadra, and Goddess Subhadra along with Sudarshana, the main images do not participate in them, except on two occasions i.e., the Snana Yatra (bathing festival) and the Ratha Yatra (the Car Festival).

Snana Yatra

The annual cycle of festivals begins with the Snana Yatra or the bathing festival, which takes place on the full-moon day of Jyestha (May-June). According to *Niladrimahodaya*, Lord Jagannath was born on the Jyestha Purnima day (full-moon day of Jyestha) and to commemorate that auspicious event every year on that day the Snana Yatra is performed. *Naishadha Charita* of Sriharsha also refers to this festival. On this day, the images of Jagannath, Balabhadra and Subhadra along with Sudarsana and Madanamohana are brought in a procession called *pahandi* or *pahandi-vijaya* to the decorated *snanavedi*, an elevated bathing platform in the Ananda Bazar for a ritual bath. The *snanavedi* is so high that people can witness the festival even standing on the street outside. There, the deities are bathed, each with one hundred and eight pitchers of water brought from a sacred well known as *Suna Kua* (Golden well) near the northern gateway, which is used only once in the year amidst

chanting of mantras and loud rejoicing. After the bath the deities are dressed like Ganesh (Gaja vesha or Gajanana vesha or the Hati vesha) and worshipped.

The Snana Yatra is the anniversary of the birth of Jagannath and is the first annual Yatra of Jagannath. It is a general practice among the Hindus that Lord Ganesh is worshipped at the beginning of every religious rite. For this reason, perhaps Lord Jagannath is decorated as Ganesh during His first annual yatra, i.e., Snana Yatra.

Anasara

After the Snana Yatra Lord Jagannath and other deities are removed to the Anasara house and installed on the Anasarapindis (circular stone pedestals for the deities) for long 15 days. This 15 days period (from Snana Purniam to Asadha Amabasya) is called Anabasara meaning a period of no respite. During this period the deities are kept away from the public view and even the Pandas are not allowed. Only the *Daitas* (who are supposed to be the descendants of legendary Viswabasu, the Sabara king) worship them secretly in tribal systems of worship. During this period the deities are supposed to be suffering from fever on account of the elaborate bath on the Snana Yatra day. No cooked food is served during this period. The deities are only provided with only fruits and water mixed cheese by the *Daitas*. During this period an *anasara pati* (an improvised bamboo wall) bearing the paintings of the deities and Dasavatara (figures of ten incarnations of Lord Vishnu) is placed there for a proxy worship by the devotees. It is believed that from *anasara pati* system, the traditional *patta* painting of Orissa has been originated. However, during this period, the deities are given fresh coats of paint. The images of the deities, discoloured during the elaborate bath, are painted and decorated during anabasara.

Netrotsava (Nava Yauvana Darshana)

After the completion of Anabasara period, on the Asadha Amabasya or Ubha Amabasya the images become fit for being worshipped in their new forms (Nava Yauvana or fresh youth) after renovation. The ceremony in which the finishing touches are given to the eyes of the deities is called Netrotsava. Here we can refer to the *Silpasastra* which prescribes the injunction that the images become suitable for worship only after the performance of the rites of Chakshurumilana (the opening of the eyes). There is a great rush of thousands of devotees on this occasion as they were deprived of the blessings to see the Lord for long fifteen days.

Ratha Yatra

The internationally famous Ratha Yatra or Shri Gundicha Yatra or the Car Festival of Lord Jagannath, Lord Balabhadra and Goddess Subhadra takes place on the Asadha Sukla Dwitiya, i.e., the second day of the bright fortnight of the month of Asadha (June-July). The yatra attracts people from different parts of India and abroad. Hundreds of foreigners too flock to Puri on this occasion.

On the festive day after traditional morning rituals the three deities are ushered into their respective decorated massive chariots parked in front of the simhadwar (the lion's gate) facing north in a special ceremonial procession called *pahandi*. The chariots of Jagannath, Balabhadra and Subhadra are respectively known as Nandighosha, Taladhwaja and Darpadalana. Lakhs of devotees enthusiastically and eagerly throng on the Bada Danda (Grand Road) to have darshan and to greet their Lord of Lords. Before pulling of the chariots a unique tradition observed. The Thakur Raja or the Gajapati Maharaja of Puri who is the first and foremost servitor of Lord Jagannath sweeps the platform of each *Ratha* one by one. This

process of the ceremonial sweeping is called *Chhera Panhara* (sweeping of the floor of the chariot). Then comes the most auspicious moment of pulling of the *Rathas*. Balabhadra being the eldest, His chariot is drawn first. Then follows, the car of Subhadra and lastly moves the Nandighosha. The *Rathas* are rumbled slowly along the *Bada Danda* amidst loud cheers and playing of various musical instruments. The chariots finally reached the Gundicha Mandir, situated at a distance of 3 Kms. north-east of the Jagannath Temple. There the deities enjoy a weeklong sojourn and installed on the Mahavedi or Janmavedi.

Hera Panchami

The Hera Panchami festival is observed on the fifth day of the Car Festival. On this day Goddess Lakshmi ceremonially goes to meet the Lord in Shri Gundicha Mandir. But on reaching there She does not call on Jagannath. On the contrary, She abruptly leaves the frontyard of the Gundicha Temple causing a little damage to the Nandighosh. Then she returns back to Her Temple via Hera Gouri Sahi. Previously, the role of Lakshmi was played by one of the *Devadasis*. The incident appears to have reflected the feminine rage and jealousy of Lakshmi. Lakshmi, who happens to be the wedded wife of Jagannath, feels chagrined with Lord Jagannath, who enjoys Himself in company with His sister Subhadra and elder brother Balabhadra, while She is left ignored. Here Jagannath and Lakshmi are not a jot better than the normal human couples where the wife feels jealous and jittery about the husband's promenades.

On the eighth-day, the chariots, which anchored at the Gundicha Temple, are placed facing south-west for resumption of their return journey next day.

Bahuda Yatra

Bahuda Yatra or the Return Car Festival is performed on Ashadha Shukla

Dasami (the tenth day of the bright fortnight of Asadha. During this festival the cars of three deities are returned to the Temple. On their way back the deities receive cakes from their aunt at Mausima Temple. The chariot of Lord Balabhadra reaches in front of the *simhadwar* first, then that of goddess Subhadra and finally Nandighosha reaches the *simhadwar* stopping the entire process of journey. On the next day, i.e., the 11th day (Ekadasi) while the deities still seated in their chariots outside the *simhadwar* they are ceremonially dressed with various gold ornaments which is called Sunavesa. The Nialdri Vijaya (Vije or arrival of Lords at Niladri) which is celebrated on the 12th day marks the conclusion of the Car Festival. Lord Balabhadra and Devi Subhadra ceremonially ushered into the *Ratna Simhasana*. But in case of Lord Jagannath, the system is different. Before entering into the Temple, He has to face an embarrassment and humiliation. Lakshmi in Her rage, which starts from the Hera Panchami, shuts the door of the Temple, barring His entry. Previously, the *Devadasis* or the dancing girls of the Temple used to represent the enraged Lakshmi singing songs-abusing Jagannath. On the other hand, the *Daitas* representing Lord Jagannath tried to pacify them through songs. After some time Jagannath and Lakshmi are reunited which is called as Lakshmi Narayan Bheta. The niti (ritual) is usually known as the festival of "opening the door". The ritual, however, is being observed only in a symbolic way, a major part of it has been abandoned. However, the typical feature of this ceremony is that it reflects the activities of a Hindu couple, especially an Oriya couple.

Chitalagi Amabasya

The Chitalagi Ambasya is observed on the new moon day in the month of Srabana (july). On this day people assembles in large number in the Shri Mandira to witness the wearing of the jewelleries of the deities which

had been removed during the Bathing Festival. The gold and stone-set *Chitas* (ornaments for the forehead) are put on the forehead of the deities.

Jhulana Yatra

Jhulana Yatra is celebrated in the precincts of the Jagannath Temple from the Shrabana Sukla Dasami upto the Pratipada, i.e., from the 10th day of the bright fortnight of Shrabana (June-July) till the first day of Bhadrab (July-August). On this occasion, Madanmohan, a plenipotentiary of Jagannath in company with Lakshmi and Saraswati is placed on decorated swings in the Jhulana Mandapa (swinging platform) and are swayed to and fro to the accompaniment of dance and music. The festival attracts large crowds of pilgrims from different places of Orissa and outside. Besides the Jagannath Temple, the festival is also celebrated with great pomp and grandeur in different Mathas (monasteries) of Puri.

Gamha Purnima

The Gamha Purnima festival is observed inside the Temple on the full moon day of Shrabana (July). This is supposed to be the birthday of Lord Balabhadra. On this day the deities wear gold and silk rakhis.

Janmastami

Janmastami or the festival of the birth of Lord Krishna is celebrated on the 8th day of the dark fortnight of Bhadrab (July-August). On this day, ceremonies regarding the birth of Krishna are observed. On the next day Nandotsaba is performed followed by the Krushna-cycle of festivals i.e., Krushna Lila, Kaliya-Dalana, Pralambasura badha (killing of demon Pralmba), Koli Bika, etc.

Satapuri Amabasya (new moon day of Bhadrab), Ganesh Chaturthi (4th day of the bright fortnight in the month of Bhadrab), Rekha Panchami or Risi Panchami (5th day

of the bright fortnight in the month of Bhadrab), Radhastami (8th day of the bright fortnight in the month of Bhadrab), Parsvaparibartana (turning of sides) festival (11th day of the bright fortnight in the month of Bhadrab), Baman Janma or Sunia (the birth day of Bamana an incarnation of Vishnu, on 12th day of the bright fortnight in the month of Bhadrab), Ananta Chaturdashi (14th day of the bright fortnight in the month of Bhadrab), Indra-Govinda Puja or Bhadrab.Purnima (full moon day of Bhadrab) etc. are some other festivals celebrated in the month of Bhadrab (August-September). On the Satapuri Amabasya huge quantities of sweets known as Satpuri Tada are offered to the deities. On the Ganesh Chaturthi day special Pujas (worships) are offered to Lord Ganesh in His Temple, inside the inner enclosure. On the Radhastami festival day, the Sudarsana is exclusively worshipped, though the nomenclature of the festival itself indicates that it is normally associated with Radha, the beloved of Krushna. On this occasion the Sudarsana circumambulate the inner enclosure of the Temple. On the day of the Parsvaparibartana festival, at the evening after the usual rituals, the god is requested to change the side. Baman Janma or Sunia which is observed as the birth day of Bamana, an incarnation of Vishnu marks the beginning of the traditional New Year for the Oriyas. This day marks the beginning of the Anka or the reign year of the Gajapati kings of Orissa used to commence and new gold coins used to be struck in the mints. On the Ananta Chatrudasi festival day special ceremonies are performed in the Temple of Shri Ananta Basudeva. The Vedic Indra is worshipped during the Indra-Govinda Puja on the fullmoon day of Bhadrab. Except this festival, in no other festival, the Vedic Indra is ever honoured.

Sahasra Kumbha Abhisek (consecration of thousand vessels) festival is

celebrated on the Aswina Krishna Astami (the 8th day of the dark fortnight of Aswina (October) inside the Jagannath temple. On this occasion, Goddess Bimala and other goddesses are exclusively worshipped in the tantric rites. From the day, Shola-puja is performed in the temple of goddess Bimala till Dasahara. Between Sahasra Kumbha Aviseka and Dasahara, goddess Lakshmi observes the Dwitiya Osha festival (a festival of freshly grown vegetables) in Her Temple. On this day, in every village-home vegetables of all kinds are mixed together and a sort of curry, locally called Dwitiya Osha Ghanta is prepared, which consumed in large quantities and distributed among the neighbours.

Dasahara

Dasahara is celebrated in the Jagannath Temple. During the celebration, the Durga Madhav Puja is observed, in which Jagannath is worshipped in company with Durga. This ceremony is of special importance for the Paikas / Khandayatas or the traditional peasant militia, who once constituted the backbone of the formidable Orissan army.

On the Kumara Purnima festival, observed on the full moon day of Aswina (September) two group of Sevakas (priests) representing Lord Jagannath and goddess Lakshmi play dice. The Kumara Purnima is also intimately associated with Sudarsana. Hari Uthapana Ekadasi (11th day of the bright fortnight of the month of Kartika), Garuda Uthapana Dwadashi (12th day of the bright fortnight of Kartika), Nabanna (partaking of new rice) etc. are some festivals observed in the month of Kartika (October-November). On Hari Uthapana Ekadasi gods are awakened from their divine slumber.

Prathamastami festival is celebrated on the 8th day of the dark fortnight in the month of Margasira. It is followed by Odhana Sasthi

festival from which day the deities are dressed in winter garments (ghodalagi).

Bakula Amabasya, Nabanka, Makara, Pusyabhisekha, etc. are some festivals observed in the month of Pausha (January). Of these, the Pusyabhiseka (coronation done in the month of Pausha) celebrated on the full-moon day in the month of Pausha is the most significant. During this festival the same Nitis (rites) like that of Snana Yatra are performed. Pots filled with perfumed water are taken from Bhoga Mandap to the Ratna vedi. The Abhiseka is performed for the representative deities like Rama, Sita and Lakshmana for which the festival is also called as Ramabhiseka. Uttarayana Yatra is performed on the Makara Sankranti day when the sun moves towards vernal equinox.

Basanta panchami (Saraswati Puja) and Magha Purnima are two important festivals of the Temple in the month of Magha. On the Basanta Panchami day Panji Puja is done in the Saraswati Temple. On the Magha Purnima day Gajaudharana Besha takes place in the Temple.

Sivaratri or Jagara and Dola Yatra are two important festivals in the month of Phalguna. On Sivaratri day the meeting of Hari (Vishnu Madanamohan, the plenipotentiary of Jagannath) with Hara (Shiva/Lokanath) takes place with due solemnity in the Temple of Lokanath.

Dola Yatra is performed from the 10th day of the bright fortnight upto the full-moon day of Falguna. On this occasion the representative deities are taken to the Dola Vedi where after the required Nitis, they are sprinkled with Fagu or the red powder. The festival otherwise is known as Vasantotsab. It was first introduced during the reign of Narasimha Deva, the grandson of Ramachandra Deva who was popularly known as Abhinava Indradymna.

Chaitra Gundicha (on the 6th day of the bright fortnight), Ashokastami (on 8th day of the bright fortnight), Rama Navami (on the 9th day of the bright fortnight, Damanaka Chori or Dayanalagi (on the 13th and 14th day of the bright fortnight) are some festivals celebrated in the month of Chaitra. On the Rama Navami day the Rama Janma or the birth of Rama, as incarnation of Vishnu is observed with due ceremony.

Mahabishuba Sankranti, Chandan Yatra, Niladri Mahodaya (8th day of the bright fortnight), Nrusingha Janma (birth of Nrusingha, 14th day of the bright fortnight) are some of the festivals celebrated in the month of Baisakha. On the Mahabishubha Sankranti which is otherwise known as Pana Sankranti special *nitis* are performed in the Temple. The importance of this date is that it marks the beginning of the New Year of the Oriyas. On the occasion of Niladri Mahodaya one hundred and eight pots of consecrated water are offered to the deities and other *nitis* are performed.

Chandana Yatra

Chandana Yatra, however, is the most important festival of this month. It is next only to the Car Festival, in gaiety and colour. It is otherwise known as Gandhalepana Yatra. It begins from Akshya Trutiya (the 3rd day of the bright fortnight of Baisakh) and continues for long forty-two days. The total period is divided into two parts of 21 days each. Because of the nature of observance the two parts are known as *Bahara Chandana* (outer Chandana) and *Bhitara Chandana* (inner Chandana) respectively. The *Bahara Chandana* which is observed for twentyone days is named so, because it is observed outside the Temple. During this period the images of Rama Krishna, Madanmohan, Lakshmi and Saraswati are taken in every evening in a palanquin by the *sevakas* in a colourful

procession to the Narendra Sarovara (Narendra tank). Some other deities from other shrines are also taken in the procession. After reaching the Narendra tank Madanmohan, Lakshmi and Saraswati are placed in a well decorated white coloured boat whereas Rama Krishna and *Pancha Sivas*, i.e., Sri Lokanath, Sri Yameshwar, Sri Kapalamochana, Sri Markandeswar and Sri Nilakantheswar are installed in a red coloured boat. Then the deities cruise for a long time by the *sevakas* to the accompaniment of music and songs. Previously, the *Devadasis* (Temple dancers) sing and dance in the boat during this period though this practice is now stopped.

The period of next twenty-one days is called *Bhitara Chandana* or inner *Chandana*, during which the festival takes place inside the Temple premises. The deities also play this time in the water on four occasions i.e., on the 11th day of the dark fortnight, on the new moon day, on the 6th and 11th day of the bright fortnight of the month of Jyestha when a consecrated cistern in the Temple represents the Narendra Tank.

Shitala-Sasthi, Rajendraviseka and Rukmini-Harana are some other festivals observed in the month of Jyestha. Shitala-Sasthi is celebrated on the 6th day of the bright fortnight of Jyestha. On this day, the images of Dolagovinda and Pancha Pandava Siva are taken to the Temple of Lakshmi when a ceremony is performed. On the 10th day of the bright fortnight of Jyestha Lord Jagannath has His Aviseka and the festival is known as Rajendraviseka. Rukmini Harana festival is observed on the 11th day of the bright fortnight in the month of Jyestha. On this day while Rukmini comes to offer worship to Goddess Bimala, she is eloped away by Madanamohana, the ubiquitous plenipotentiary of Lord Jagannath and then the marriage is performed.

Navakalebara

Navakalebara is a unique festival of Shri Jagannath Temple. It is the periodical renewal ceremony of the wooden images of Sudarsana, Balabhadra, Subhadra and Jagannath. The festival, however, does not occur every year. It comes once in 12 or 19 years or even more, and in such a year when there occurs two Asadhas (Joda Asadha). In this festival the old images are replaced by new ones. This festival passe through several phases i.e., the Banayaga Yatra (searching of Daru, or holy logs from 10th day of the bright fortnight of the month of Chaitra, *Murtinirmana* (carving of images) *Pratistha* ceremony (consecration ceremony) *Abhisheka*, change of *Brahmapadartha*, etc. After taking of *Brahma Pinda* from the old images to the new ones the old images are buried underground by the Daitas at Koili Baikuntha (the graveyard for the old deities). Then the new images are worshipped with 16 *upacharas*. Navakalebara is thus, otherwise called as the birth and death ceremony of the Lord of the world. The festival, being very rare and held at long intervals, attracts millions of people from all corners of India and abroad. In the year of the Navakalebara, the duration of *Anasara* last over one and half months, instead of the usual fifteen days and is called the *Maha-Anasara*.

Apart from these festivals, several other festivals are also observed in the Temple on particular days. Ekadasi is one of such festivals. On every Ekadasi day (11th day of the dark or bright fortnight) after the lamp offering in the evening, the three deities are smeared with sandal paste. Majana and Ekanta are two such other important festivals. On the celebration of *Majana*, (a ceremonial bath given to the deity), the three idols of Madanamohana, Lakshmi and Saraswati are

brought to the *Majana Mandapa* or the Bathing platform of Goddess Lakshmi which is decorated with a colourful canopy. A class of servitors called the *Mahajanans*, first bathe the idols, after which a priest worships them. As many as 12 categories of Temple servitors conduct this ceremony.

Ekantat ceremony is observed on every Thursday in which a garland of tulasi leaves is put on the right arm of Lord Jagannath and a garland of flowers on the left. Besides, when the Temple precincts are defiled due to death of a person or other mishaps special *nitis* are performed. For the celebration of all these festivals (*yatras*), a large number of servitors belonging to different categories are employed. The engagement of the people belonging to different categories distinctively marks the absence of the caste system. In some of the festivals, while the Daitas (the descendants of the autochthonous worshippers of the Deity) play an important role, the Brahminical priests called *Puja Pandas* occupy a peripheral position. Even during the time of *Anasara* they do not see the Lord. However, in conclusion, we can say that most of the festivals of the Temple of Lord Jagannath which we have already described in the foregoing pages are not only confined to the Temple. It crossed the Temple boundary. These are observed in every village home in Orissa with due ceremony. even the solemn Car Festival is observed almost in every village of Orissa. An analysis of the festivals of Shri Jagannath Temple makes it clear that Jagannath is indeed, "the hub of spiritual life and culture of Orissa, nay, of the Hindus all over India".

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MILLENNIUM CAR FESTIVAL : SOME IMPRESSIONS

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Ratha Yatra or the Car Festival is the most important Festival of Lord Jagannath which is the grand culmination of a series of festivals spread over a period of three months starting from the third day of the bright fortnight of Baisakh. On the second day of the bright fortnight of Ashadha, Lord Jagannath, Lord Balabhadra, Goddess Subhadra and Sudarshan are ushered into decorated chariots which draw devotees from all over the world irrespective of caste, creed and nationality. Though the history of the Car Festival is shrouded in mystery, the objective is crystal clear. Lord Jagannath which literally means Lord of the universe comes out of his sanctum sanctorum to give audience to the devotees to pread the message of spiritual love and fraternity. Reference to Car Festival is available in Vedic hymns and scriptures of Buddhists, Jains, etc. But the Car festival of Puri is unique in various aspects and in modern times concept has spread to all parts of the world. Now Car festivals are being celebrated all over the world starting from tiny hamlets to cosmopolitan cities. The source can be traced to Puri. For this the car festival of Puri has the cultural importance which draws the attention of all. The Car festival is not only a religious festival of Hindus, it has universal appeal transcending all barriers of space and belief. The smooth management of the world famous Car festival is not a one-dimensional affair; it involves multi dimensional activities which need to be integrated and balanced to

make it more effective. This demands creative approach of management with a lot of flexibility. Various Government and non-Government organisations and persons are involved in the process which makes the task challenging. The success depends on various factors which are to be combined in the manner that needs accurate planning and implementation. Any lapse in one sector has repercussions on the whole process.

The Car Festival of Puri draws devotees from all over the world. The number of devotees is increasing every year, with this general expectation from the administration is also making necessary arrangements. So every year the District Administration takes it as a challenge and gears up its machinery much before the real show. The planning is based on past experiences and perceptible problems likely to be faced. All kinds of full proof measures are conceived and kept alert in case of any eventuality. The process needs imaginative planning and practical implementation.

Every devotee coming to Puri is the revered guest and it is the sacred duty of the administration to see that every person is taken care of. On this basic humanistic approach the operation is carried on.

This year the Car Festival has been organised and managed in the most disciplined manner for which all involved including devotees are to be congratulated. Officers on

duty are to be tanked for their dedication, commitment and timely action. Servitors played a major role in making this year's festival a grand success which will remain an example for future guidance. Veteran servitors take it as a lifetime's experience and express their satisfaction over the proceedings. For the first time in recent memory all chariots reached the destination on the Gundicha day before 5 P.M. and on Return Car Festival chariots could reach Singhadwar before evening. This is a sort of record.

Much before the day, countdown started, co-ordination committee meetings were held thrice under chairmanship of Chief Minister, Revenue Divisional Commissioner and Collector to chalkout the plan of action. Official members and non-official members were asked to spell out in details various probable bottlenecks and feasible suggestions. All these were taken into consideration and some valuable suggestions were fitted into the system which, as expected, heaped rich dividends. Apart from this high level co-ordination committee meetings, review meetings were held at regular intervals and also concerned departments did their exercise at their level. Through this multi-level rigorous preparatory exercise, detailed action plan was evolved.

Servitors held the centrestage in the festival. Their experiences and ideas were put into the action-plan based on ground realities. Gajapati Maharaja Dibysingha Dev, the first and foremost servitor of Lord Jagannath had some valuable suggestions and his wisdom was made available to the administration at every step. It was decided that the programme chalked out for the festival would be strictly adhered to, and to our utmost satisfaction, the rituals were performed before time. It is notable fact that timely completion of rituals related to Car Festival is the single largest

factor in the smooth management of the festival.

For this some methods were applied and some contingency measures were kept on alert. Care was taken in order to enable servitors linked with the rituals to reach before time; no outsider was allowed to enter the temple during the rituals and all managements were made for timely supply of materials needed for the purpose.

Three chariots are built annually for which woods are brought from Nayagarh and Khurdha Forest Division as per specifications. This year there was no problem in getting the wood which made available much before Akshaya Trutiya, the day the construction starts. A group was formed with the Executive Engineer, P.W.D., Temple Administrator, Viswakarma, etc. to scrutinize the materials and supervise the construction at every step and take corrective measure instantly. Some steps like use of good quality wood strengthening the wheels, covering the Kanakmundi, the roof with aluminium sheet etc, proved useful and there was not a single problem which gave us the headache. The construction was perfectly done without any apprehension. Pulling of chariots is the colourful part of the Car Festival for which lakhs of devotees throng on the Grand Road. For this the administration was extra careful and vigilant to avoid any unwanted incident. A senior level officer was in charge of every chariot who was directed to mango in consultation with Bhois and others related to it. Limited number of servitors were allowed to stay on the chariot and the cordon was made free from the crowd. The marking was on the road and regular inputs were made available to the administration for timely action. This year brake system was strengthened with the introduction of pulley.

Fire brigade and ambulance followed the chariots, no lapse was found.

For the first time administration requested the public to help in implementing the ban on sale of fish, meat, etc. and playing of records, cassettes etc. except devotional songs of higher taste. The response was warm and encouraging. This helped to create an atmosphere where everything happened smoothly. Maintenance of law and order is a herculean task during Car Festival as the town is flooded with pilgrims from different parts of the world. Police administration made elaborate arrangements considering threat perceptions and likely problems to be faced. 2 Companies of Rapid Action Force and 60 Companies of Police were pressed into action. Some modern equipments were used for the purpose. Metal detectors at various places mainly at the entrance to the temple were used to screen the pilgrims and remedial measures were kept ready.

It is a sacred duty and responsibility of the administration to provide basic amenities to lakhs of pilgrims coming to Puri. All related departments made elaborate action plan to meet the demand. Services from some voluntary organisations were available to the administration and they were allotted to the area of their service and type of services to avoid any overlapping. Provision of safe drinking water, uninterrupted electricity supply, easy availability of essential commodities at reasonable prices were some area where administration focussed its attention. As these areas are of higher importance in service sector which has effect

on other sectors, strict vigilance was kept on it. Health and sanitation is also an important area, where a lot of pre-festival activities were done and all kinds of measures were taken for the purpose. Apart from all these, provisions of temporary rest shed for pilgrims, transport facilities and regulated vehicular traffic, information service etc. were made available.

Service to mankind is service to God. This is the guiding factor which motivates all concerned with higher degrees of commitment and dedication. This spirit of servility is an asset to the administration.

Car Festival is an annual affair and every year it increases in magnitude. Modern management techniques need to be implemented. This year a website was launched in internet which has far-reaching effects. This way all other available areas and equipments which modern science has provided are to be pressed into service for Lord Jagannath. A futuristic approach is to be made for the management and some durable infrastructure is to be made.

The Car Festival of the Millenium happened smoothly, which indicates better time ahead in the next millennium. Behind every success there is the blessing of Lord Jagannath. We did our best and by the blessings of Lord Jagannath, our efforts proved fruitful. He drives everything, we are mere tiny parts in the process. His Karuna is our ultimate wish. Let His Karuna make the world a better place to live in.

Collector, Puri

WHEN THE SACRED CHARIOT MEETS WITH AN ACCIDENT.

P.C. Mishra

Notwithstanding the increasing number of pilgrims visiting the Car Festival at Puri with rising fervour and accumulation of practical experience over hundreds of years, chariot accidents do take place time and again. At the dawn of the 19th century, as reported by Oriya journals of the period, crowds of 30,000 to 40,000 were swooping down on the beautiful city of Puri to witness the Car Festival in the months of June-July. Even with such thin crowds, quite a few accidents were reported during the period.

One of the common incidents was snapping of the ropes which caused injuries to the devotees struggling with the 70.00 ton chariot. At times, devotees also slipped, missed their steps and went under the chariot wheels. Another incident, recurrently encountered, was the collapse of the wheels.

Out of the three chariots of the Lords, the most finely balanced chariot is that of Devi Subhadra which has 12 wheels. This chariot is easily manoeuvred and it rarely meets problems during the journey. The next, in the terms of balance and manoeuvrability, is the chariot of Lord Jagannath having 16 wheels. This also usually does not cause much problem on its 3.5 km journey. The chariot of Lord Balabhadra having 14 wheels causes all the problems of the world and is extremely difficult to manoeuvre.

During the Car Festival of 1990, the chariot of Lord Balabhadra met with an

accident, in which 7 wheels collapsed at a time, just a little distance from the temple of Lord Jagannath. The chariot careened to one side on the shopping areas. This caused a lot of resentment among the devotees and also a lot of anxieties in the minds of the authorities conducting the Car Festival.

After the accident of the Car Festival of 1990, a detailed review was made during the years, 1990 and 1991 under the Chairmanship of the then Revenue Divisional Commissioner (Central Division), Sri K.B. Verma, I.A.S. Unfortunately, recorded film of the incident was not available until the Car Festival of 1991. This film made by Kansai T.V., Japan showed how the accident actually took place. During the preparations for Car Festival of 1992 these pictures were available and they could be utilised for the Car Festival of 1992.

A lot of changes were introduced in the Car Festivals of 1991 and 1992 and were later reviewed after the Car Festival. Those experiments which were considered satisfactory were recommended to continue in future. A few experiments were decided not to be pursued.

Upto the Car Festival of 1990, the ropes for pulling the chariots were being obtained from Calcutta. They were thick in diameter and weak in tensile strength. These ropes were also longer than necessary for the purpose of pulling the chariots. For the first

time in 1991, ropes of better quality were obtained from Coir Board, Cochin. Although these ropes were of much lesser thickness, they possessed sufficient tensile strength. These ropes were of reduced length compared to the ropes used prior to 1990. It was found in the review meeting of 1991 and 1992 that not a single rope did snap during the pulling. They were also easy to handle because of lesser thickness. Thus these ropes had sufficient strength to withstand the pressure and prevented accidents which were recurrent due to snapping of ropes.

Till 1990, the carpenters (Maharana) in-charge of construction of the chariots did not allow use of iron braces on weak points of the wheels. They also did not allow use of iron circles or hoops around the axle-housing. After a great deal of persuasion by the engineers and others, they finally accepted the introduction of strengthening devices. Use of iron braces and circles added extra strength to the unseasoned wood. They contributed to road safety during journey from Sri Mandir to Gundicha Temple.

Prior to 1991, all kinds of individuals were issuing commands and directions at the time of pulling of the chariots. This indiscipline was decided to be dealt firmly. Teams were constituted from experienced officers of Jagannath Temple, Maharanas and Bhois. It was decided that the chariots will be pulled strictly according to the directions of these teams and not any one else. This eliminated unwanted interference and Car Festivals of 1991 and 1992 became safe.

A large number of so-called Voluntary Organisations force themselves upon the District Administration at the time of Car Festival. It was found from experience that only a few of them really contributed anything positive. Most of the Voluntary Organisations

contributed to chaos inside the cordon, making it difficult to pull the chariots safely. During the review of 1992 held on 22.7.92, it was found that only six Voluntary Organisations were making positive contributions to the welfare of the pilgrims. The rest of the volunteers contributed to purposeless overcrowding.

The list of experiments introduced would be long and cannot be accommodated in a short article. However, it was noted in the review meetings of Car Festivals of 1991 and 1992 that the transport system on Bhubaneswar-Puri road became very smooth after introduction of a few changes. There was no road problem during these two years both before and after the pulling of the chariots.

Another successful experiment was in the field of health and hygiene. There was no single incident of disease during the Car Festivals of 1991 and 1992.

One of the nagging problems for which a proper solution is yet to be found is to anticipate the turns on the road during the procession of the chariots, one behind the other. The seemingly arrow-straight boulevard actually has many treacherous turns which are poorly anticipated by the devotees pulling the ropes. Some experiments were made for the Car Festivals of 1991 and 1992; but the solutions could not rise up to the expectations. The problem remains inadequately solved. It may take several Car Festivals to find a permanent route chart for the holy journey.

Since the Car Festival is an annual event, it has always been useful to build on the strength of the past. It is only natural to expect the experiences of today to be utilised for a better future.

Special Secretary
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LORD JAGANNATH : A QUEST FOR MEANING

Sudhir Kumar Das

*Namastubhyam, Namastubhyam, Namastubhyam,
Namonamah*

Saranam twam prapannasmi Jagannath Namastute

[Niladri Mahodaya]

From time immemorial, Orissa has been the hunting ground for different religious faiths. Brahminism, Buddhism, Saivism, Sakti cult found their place on this land of Lord Jagannath. But these religions had already synthesized themselves in the cult of Jagannath before the 15th century. Jagannath cult is a unique cult. Indian culture has reached its culmination in the unique culture of Lord Jagannath. It is more than a cult - an all-embracing synthesis of cults. It is able to combine diverse faiths, cultures, creeds and ideologies. Lord Jagannath, the presiding deity of Orissa, is the lord of the Universe. The family God of most households Orissa, Lord Jagannath, who not only holds a unique place in the history of the land, but in the lives and customs of its people. He is also known as *Jagadadhara, Jagadrupa, Jagadananda, Jagatatman, Jagabandhu*. He is the friend, philosopher, guide and the anchor of the purest thoughts of the people of the entire universe. He is the Great Initial. He is Brahma, Visnu, Rudra, Ganesh, Kali, Bhairab, Buddha, Jina and what not. He is 'Sasuddha Nirmal Jnana', 'Sadhana' and 'Siddhi'. He is the supreme creative artist who has created himself and is also the source of all art. As 'Sakti' he is the source of all creative energy.

Discussion on the main deities of Sri Jagannath Trinity is a challenging problem as it demands a thorough analysis of literary records, legends, sculptural prescriptions, actual ritual practices followed, folk art, aesthetic representation in colour designs etc. Enough confusion now prevails amongst the scholars about the real nature of the deities. Scholars have claimed Jagannath to belong to different faiths like Buddhism, Jainism and Hinduism. Many have traced his origin to tribals. Even some expound the idea that Jagannath cult is not only pre-Vedic but also pre-historic. Some also concentrate on the bold striking colour design of the deities and project their own ideas of God on the images. His strange forms and strange ways of working make him more strange for us. He is one and many, mobile and immobile, incomplete and complete, imperfect and perfect, strange and familiar, sacred and profane, beautiful and ugly. He is a bundle of contradictions, a queer mixture of opposites. He is ineffable, inscrutable and incomprehensible. He is a deity of the savage and the civilised, of the rich and the poor, of the high and the low. He is Lord of the Flux and the Inflexible. He is the 'Being' and 'Becoming'. He is a continuous process, an unending flow. He is Love, Beauty and Truth. He supports the spiritual order of the Universe.

Lord Jagannath is worshipped as *Daru Brahma*. The strange *Chaturdhamurty* or four-

fold Daru Brahma is the core of the Jagannath cult that has dominated life, art and culture of Orissa. Jagannath himself is conceived as the Buddha, Balabhadra is the Siva, Subhadra is Durga and Sudarsan Chakra is the wheel of Sun's chariot. There is no clear-cut reference to Jagannath in the Vedas except a reference to Purusottam :

*Ado yaddaru plavate
Sindhoh pare apurusam*

(RV. X. 155.3)

There is also no direct mention of Jagannath in the principal Upanishads. As the icon of Jagannath is feetless and palmless, scholars connect Jagannath with the concept of *apanipado* etc., which explains his strange shape :

*Apanipado javano grahita
Pasyatyachaksuh sa srunotya karnah
Sa vetti vedyam na tasyasti vetta
Tamahuragryam purusam mahantam*

(Svetasvetaropanishad)

But in Puranas there are clear references to Jagannath, Purusottam and Darubrahma.

The image of Lord Jagannath has been considered symbolic of *Pranava* or *Om*. The three images of Balabhadra, Subhadra and Jagannath represent the three letters of *pranava* A, U and Ma respectively. The essence of the four Vedas is Om only. Om is the source of all religions and scriptures. Every kind of trinity is represented by Om, such as Brahma - Visnu - Siva, past - present - future, birth - life - death, creation - preservation - destruction, being - non-being - becoming and so on. Om represents all and Jagannath like Om is the basis of our life, thought and enlightenment.

Lord Jagannath is *Brahma* and so He cannot be proved. He exists before the act of

proving. It is the basis of proof. It is self-proved. Brahma or the Absolute is the cause of all, but is himself causeless, the origin of the entire creation. In our search for love, meaning and togetherness we are confronted with a common enemy called time. Time destroys our spirit. But Lord Jagannath is timeless. He is 'Mahakala'. In a world full of boredom and horror he is the only possible source of glory. He is an out of the world experience. An encounter with him is an otherworldly, extra-dimensional experience. He is plenitude. He is multitude. Love is his language and compassion his gift. He knows that our life is hard and hence provides tenderness.

Brahma Rupa or *Kaya* is immeasurable. It is illimitable, *aparisima*. The three images of Jagannath, Balabhadra and Subhadra, in the opinion of scholars, represent the Buddhist Triratnas, Dhamma, Sangha and Buddha. Lord Jagannath is the Buddha and Buddhists call him *Svabhavakaya*. As *Svabhavakaya*, Jagannath has no distinguishing marks. He does not have any distinct form. He does not have *Rupa* but unlimited *Gunas*. Pandit Nilakantha Das has suggested that Jagannath cult is primarily a Jain cult and rites and rituals connected with the Lord are non-Vedic. He is perhaps of the opinion that the three main images of Balabhadra, Subhadra and Jagannath collectively stand for the Jain Trinity of *Samyakjnana*, *Samyakcharita* and *Samyakdrsti*.

The concept of Tantra has been of great significance in the cult of Jagannath. Tantric modes of worship and tantric *mantras* are associated with Vedic ones in the worship of the images of *Daru Brahma*. Sri Jagannath, Sri Balabhadra and Devi Subhadra are seated on Sri-yantra, Tarayantra and Bhubaneswari

yantra respectively. Jagannath is Visnu. Visnu is also known as 'Kala' and the Sakti of 'Kala' is Kali. His Kalachakra is Sudarsan. Thus Lord Jagannath has been identified with the Sakti cult :

*Ugratara Sulapani Subhadra Bhubaneswari
Niladrau tu Jagannath saksat Dakhinakalika*

(*Mahanirvan Tantra*)

The main Sakti images of the Jagannath temple complex are Vimala, Bhubaneswari and Mangala, of which Vimala is most important and very ancient. Jagannath is also considered Bhairab.

Bimala Bhairabi Saksat Jagannathastu Bhairab

(*Peetha Nirnaya*)

The fusion of Saiva and Vaisnava cult makes him Harihar also. In addition to this He is also Ganesh, Krishna, Rama and Nrusimha.

The Savara element is also very important in the Jagannath cult. The primitive deity of Lord Jagannath was worshipped for years as Nilamadhaba by the Savaras in the dense forest. Jaganta, a non-Aryan god the Savaras used to worship was probably accepted by the Aryans and named as Jagannath. The *daitas*, a class of temple servants who are almost believed by all to have been the descendants of Visvavasu-Lalita-Vidyapati.

Nowhere in the world the main deity of the temple comes out of the sanctum sanctorum so as to give his devotees a public *Darshan*. This is Rath Yatra or Patitapavan Yatra. The Car festival or Rath Yatra has a lot of symbolic significance. Scholars like J. Stevenson, W.W. Hunter and Fergusson are of the opinion that the Car Festival of Lord Jagannath has been adopted from tooth-relic journey or Car Festival of Buddhist Triratna as in Japan. This festival gives us an idea that

one which is immobile (*sthira*) is also mobile (*chalat*). Lord Jagannath is called Patitapavana (the Sanctifier of the Fallen). Sri Jagannath's love for people makes Him a liberal democrat and His philosophy altruistic spiritualism. As the apostle of liberalism, He has hinted at modern liberalism, a classless and casteless society. He preaches through His activities the principles of equality and fraternity. Fourthly, the tradition of Rath has been in practice from the Vedic ages. The Rath Yatra of Lord Jagannath is symbolic of that age old Aryan tradition and culture :

*Atmanam Rathinam Bidhi Sharira Rathamebatu
Buddhim tu Sarathim Bidhi Manah Pragrahamebacha*

(*Kathopanishad*)

Lord Jagannath is the only deity in the world who has Muhammedan devotees. Salabega is the greatest devotee who has glorified Lord Jagannath in his many devotional poems. A few non-Oriya poems on Jagannath have also been written in Hindi, Punjabi, Assamese, Bengali and Telugu. It shows that these poets were primarily inspired by the doctrine of Bhakti which became popular during the medieval period.

The image of Lord Jagannath, to some, resembles the Christ's cross made of wood. Christ's visit to Puri is yet to be established. But the main Christian qualities like love, kindness, compassion, charity and tender mercy are also the main attributes of the Jagannath Cult. The extended arms of the image seem to embrace the whole mankind. It is a call to the devotees to come and get merged in Him.

Jagannath Cult's popularity in the West is confirmed by today's Harekrishna Cult. Materialistic civilization has made man insincere and untruthful. Human civilization is heading towards the rock of self-

aggrandisement, hatred, aimless living and eventually self-destruction. Our greatest problem today is survival. Alienation, anxiety, absurdity, purposelessness, neurosis, void have taken a heavy toll of our culture. We have lost contact with our nature and even with our own selves. But in the midst of a bleak global scenario rays of hope are still visible. Amidst the gathering gloom of uncertainty, there is a growing feeling amongst us that the centre still holds and things do not fall apart.

Hence today our quest for Lord Jagannath is a quest for meaning, order, understanding and identity. It is a search for some universal large reality. Desire for health and happiness and fear of both do not exactly lead us to the Lord. He is the divine spark of our centre; the essence of our identity. He is the symbol of the aspiration of the whole mankind - the universal man. He is 'Sarbalokeikanatha'. He is a very reliable source of our self-realisation and discovery of identity. To understand Him we have to be a

part of Him. Our materialistic agnosticism fails to understand His depth. He is a symbol of integration in a fast disintegrating world. He provides adequate infrastructure of hope and security to us.

The philosophy of Jagannath is one of the most difficult philosophies in the history of religions. Jagannath and His culture encompass the whole gamut of Indian religious tradition. He is not the Lord of the Universe but Jagat, the Universe itself. He is a rare God who is identified with the Universe. To quote a few lines from the prayer of King Indradyumna, the first devotee of Lord Jagannath :

*Namaste Jagadadhara Jagadatman Namastute
Kaibalyatrigunatita Gunanjana Namastute
Sasuddha Nirmala Jnana Swarupaya Namastute
Sadbabrahmabhidhanaya Jagadrupayete Namah*

*Near Jhadeswari Club
Puri-752001*

THE VEDIC ROOT OF DARU DEVATA

Bidyut Lata Ray

Purusottama Kshetra, the sacred abode of Sri Jagannatha, has been described in various Sanskrit works, such as the *Padma Purana*, *Narada Purana*, *Matsya Purana*, *Brahma Purana*, *Garuda Purana*, *Skanda Purana*, *Suta Samhita*, *Niladri Mahodayam*, *Bamadeva Samhita*, *Kapila Samhita*, *Barhspatya Sutram*, *Tirtha Cintamani*, *Purusottama Candrika*, *Rudrayamala*, *Tantrayamala*, *Purusottama Tattva*, *Saubhagya Manjusa* etc. The *Purusottama-Kshetra - Mahatmyam* of the *Skanda Purana* (Utkala Khanda) depicts the glory of the Purusottama-dhama and its presiding deities, Jagannatha (Purusottama), Balabhadra and Subhadra. The *Niladri Mahodaya* provides a clear picture of all the festivals of Lord Jagannatha and the mode of their observances. It also describes the mode of worship of Lord Jagannatha and other deities in a concrete and coherent manner the worship of the deities in the temple of Lord Jagannatha comprises extensive and intricate rituals. A number of Sanskrit works describe the mode of worship in detail. Such exhaustive and authentic details are available in texts such as *Gopalarcanavidhih*, *Niladrinatha-Puja-Vidhih*, *Gopalarcanapaddhati*, *Durgotsava Candrika*, *Kramadipika*, *Saradatilaka* and *Gautamiya Tantram*. However, the accounts of the *puja paddhati* given in the *sthala Purana*, the *Niladri Mahodaya*, are of significance, because this *Purana* supplies detailed information regarding the *puja* and

the rituals performed in the temple of Lord Jagannatha with the technical terms meticulously explained. More speciality is marked as the *pujaka*s of the temple of Lord Jagannatha follow the mode of worship prescribed in the *Niladri Mahodayam*. Ostensibly, many Sanskrit texts go a long way in eulogizing the Jagannatha cult, its deities and the *dhama*, which on the other hand, provides us the origin and antiquity of Jagannathism. Scholars have also tried to trace the antiquity of this culture down to the periods of the *Vedas*, the *Ramayana* and the *Mahabharata*.

The uniqueness of Lord Jagannatha lies in the fact that originally a deity worshipped by the autochthonous Sabaras, gradually embraced all the religious sects like Jainas, Bauddhas, Saivas, Saktas, Vaisnavas, Ganapatyas, Sauras, Nathas, etc. Consequently, the cult of Jagannatha came to be regarded as the religion of the masses or *gana dharma*. It now stands as one of the most important constituents of Hindu religion and culture. It embodies within itself the principles of secularism, religious tolerance, co-existence, equality of castes and creeds and of socialism. Considering Jagannathism as the cult of the masses, many hypotheses and theories have been proposed and predicted by different scholars in different times in order to trace out the origin of Purusottama-Jagannatha. Still no satisfactory and

commonly acceptable solution has been derived as yet, which would solve the problems arising out of the mystery wrapped round the very primitivity of the cult of Lord Jagannatha. Efforts have been continuing in this direction. Scholars devoted to this cult are searching hard to unveil the mystery behind the origin of Lord Jagannatha. The aim of the present discourse is to quest for the Vedic origin of *Daru Brahma* Purusottama-Jagannatha.

The images of the deities of Srimandira, as some scholars maintain are a rendering of the abstract Vedantic *Brahma* into the concept of *Daru Brahma* blended with the faiths of different Hindu sects such as the Vaisnavas, Saivas, Saktas, Ganapatyas and the Sauras. In the views of some other scholars, the cult of Jagannatha has also embraced the followers of Jainism, Buddhism, Christianity, Islam and the Mahima Dharma. The concept of *Daru Brahma* is the latest in the Vedic pantheon. The *Rg Veda* refers to *daru* which shows the prevalence of *daru* worship in the Vedic age. Sayanacarya, while commenting on this Vedic verse, alludes to the deity *Purusottama*, the wooden god, to explain the significance of the word 'Yaddaru'. According to Sayana, there are three *suktas* in the *Rg Veda* which suggest that *daru* was regarded as the symbol of *Brahman*. On the basis of this conception of Sayana, *Brahman* can be symbolized as a tree and the *Pranava* is the symbol of *Brahman*. The four *matras* of *Pranava* may correspond to the four *padas* of *Brahman* and the four forms were carved neither five nor three to translate *Brahman* worship into *Pranava* worship. This *Pranava* worship later took the tantric and subsequently the *pauranic* form and in this way, the worship of *Daru Brahma* and *Pranava* have been transformed into the worship of Balabhadra, Subhadra, Jagannatha and Sudarsana.

Therefore, the very ancient trees like banyan, *vilva*, etc. came to be venerated by the people as divinities. Even today, such trees are worshipped by the Indian people as gods. Thus the connection between *daru* and god is very old. The *Bhagavad Gita* also bears evidence of *daru* worship.

The mention of *daru* in the *Atharva Veda* shows that the tree worship existed in the days of the *Vedas* and was certainly in vogue much before Sayana. According to M.M. Ganguli, Purusottama Ksetra (Puri) had become famous long before the growth of Buddhism. This again suggests that the deity too must have been famous before the *ksetra* shot into prominence.

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3. Ganguli, M.M., *Orissa and Her Remains*, p.399.
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7. *Rg Veda*, X, 155.3 : Ado Yaddaru plavate Sindhoh pare apurusem / Tada rabhasva durhano tena gaccha parastaram//
8. *Rg Veda*, Vaidic Samsodhana Mandala, Poona, Vol. IV. MX, SU, 155.3, p.841 : "Yaddaru darumayam purusottamakhya devata sariram" (Sayana).
9. *Rg Veda*, X, 81.4, pp.563-564 (Wilson's *Rg Veda*, Vol.VI) : Kim svidvanam ka u sa brksa asa yato dyava prthivi nistata ksuh / Manisi-no manasa prchhatedu tadyadadhyatisthad Bhuvanani dharayan // Savana while giving the interpretation of this Sukta concludes saying in the last portion of this Sukta as Kim ca Isvrah Bhuvanani dharayan yat sthanam adhyatisthat tat api prchata. etasya sarvasyapyuttaram, Brahma sa vrksa asit ityadikamuttaram.
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DEVI SUBHADRA

Balakrishna Dash

Devi Subhadra is popularly known as the sister of Lord Krishna and Lord Balaram. In *puranas* she is variously described as the daughter of Yasoda, the wife of Nanda (*Yasoda garbha sambhuta*), the daughter of Rohini, the mother of Lord Balaram and the other wife of Basudev (*Rohini-garbha sambhuta*), and as the daughter of Debaki, the mother of Lord Krishna and the wife of Yadav Basudev (*Debaki garbha sambhuta*). However, everywhere she has been shown as the sister of Lord Balaram and Lord Krishna. Legends say that Yadavas celebrated a festival at Raibat attended by prominent leaders such as Balaram, Ugrasena, Pradyumna, Srikrishna, Satyaki and many others. Arjuna, during his one year's pilgrimage visited various holy places, and came at last to Pravas Tirtha in the planes of the western mountains. There, he met Yadav leader "Gada", who described to him the unique beauty of Subhadra. The description evoked in him the desire to get her and marry her. For this purpose he assumed the form of a *sanyasi*, and sitting under a tree thought about Lord Srikrishna who understood the fact while lying on the bed with Satyabhama. Immediately, he began to laugh. When Satyabhama asked him the reason, Lord Krishna narrated to her the thoughts of Arjuna. He then went to Arjuna and questioned him about the reason of his pilgrimage. Arjuna explained the circumstances of it. They then went to Raibata where Yadavas were celebrating the festival. There Arjuna saw

Subhadra. The sight of Subhadra evoked uncontrollable love in Arjuna, who asked Krishna secretly about the way to get her. Krishna told him that the only way was to abduct Subhadra. Arjuna immediately sent word to Indraprastha. After the festival of Raibata was over, Subhadra returned to Dwaraka.

Arjuna sat on a rock in the forest thinking about Subhadra when Yadav heroes Balaram, Sarna, Samba, Pradyumna, Gada and others came that way by chance. They saluted Arjuna who sat in disguise in the form a *sanyasi*, they invited him accompany them to Dwaraka. Krishna and others arranged for the stay of the *sanyasi* who pretended to spend *Chaturmasya* (4 months of rainy season) there. He was to be fed and nourished by Subhadra. Arjuna was overwhelmed with joy. As days passed on, Arjuna became love-sick Subhadra was also enamoured with Arjuna. She heard from him many stories about the valiant Pandavas and especially about Arjuna. When he disclosed to her that he was really Arjuna, Subhadra only blushed. Subhadra's marriage was decided to be held on the twelfth day from that day. Balaram, Udhava, Akrura, all of them short-tempered, were not informed about the decision. Krishna was taking the lead in making preparations for the wedding. In fact, most of the Yadav chiefs wanted Subhadra to be wedded to Duryodhana, the disciple of Balaram. When Subhadra and Arjuna, against the wishes of Yadavas drove themselves away

on a chariot, the sentiments of people were stirred. But Krishna pacified them all. Arjuna came to Indraprastha with Subhadra disguised as a gopi. Later, the wedding of Subhadra with Arjuna was duly celebrated. Thus Subhadra became the lawful wife of Arjuna, the valiant Pandav of Dwapara Yuga.

However, with the end of Dwapara Yuga Lord Balaram and Lord Krishna left the world for their heavenly abode. According to *Skanda Purana* King Indradyumna of Malava came to know from Vidyapati about the great God Nila Madhab, the other shape of SriKrishna in Kali Yuga. Vidyapati, the Brahmin Minister of Indradyumna, was sent to Udradesa (Orissa), but he was not able to get the trace of Him. King Indradyumna heard a voice from heaven to perform a *yajna* at the seashore to collect the sacred tree having four branches known as *Daru Brahma*, out of which he would get Lord Neelamadhab in the shapes of Balabhadra, Subhadra, Jagannath and Sudarsan and to worship them after constructing a temple at Neelachala. As such we see SriKrishna as Lord Jagannath, Lord Balaram as Lord Balabhadra, sister, Subhadra as Devi Subhadra and Chakra as Lord Sudarsan on the *ratna simhasan*.

In the views of prominent historians like H.Kulke, A.Escetman, G.C.Tripathy and many others, Neelamadhab became Jagannath and was worshipped originally alone. Devi Subhadra was a subsequent addition after the resurgence of Saktism. At some point of time the figure of Lord Balabhadra was also added to satisfy Saivas to the existing images of Lord Jagannath and Devi Subhadra. This could have taken place once the process Krishnaization was well advanced and given political importance.

We see Devi Subhadra seated between Lord Jagannath and Lord Balabhadra at SriKshetra Puri. Here Devi Subhadra is

assigned the position of a loving sister of Balaram and SriKrishna by some of Vaishnavite devotees. This concept is also confirmed from the following Sanskrit version:

*Niladrau Sankhamadhye Satadata Kamale
Ratna Singhasanstham,
Sarblankar Juktam Nabaghana Ruchiram
Sanjutam Chagrajena.*

*Bhadraya Bamabhage Ratha Charan Jutam,
Brahma Rudrendram Bandyam,
Bedanam Saramisham Sujana Paribruttam,
Brahmadarum Smarami.*

Many of the devotees take goddess Subhadra as the *Parashakti*, *Sahalipta Shakti*, *Jogamaya*, *Kampilya Vasini*, *Ekanansa*, *Bhubaneswari*, *Mahalaxmi* and worship her in many other forms of the supreme power of the world. She is worshipped in *Bhubaneswari Mantra (Hrim)* which denotes that she is virtually the *lipta (Gnana) shakti* of Sri Jagannath, the lord of the universe.

Moreover, nowhere in the world the sister remains always with her brothers as in the case of Devi Subhadra at SriKshetra Puri. Devi Subhadra's presence with Lord of the Universe connotes that she is the Supreme Goddess (power) of the world who cannot bear separation of *parambrahma*. This is confirmed from the following Sanskrit version :

*Nanalankar Ruchiram
Nata-kalush Nashanam,
Tayarmadhya Sthitam Bhadram
Subhadram Kunkumarunam,
Sarba Labanya Basatim
Sarbadewa Namaskrutam,
Laxmi Laxmisha Hrudayam
Pankajastha Prithaksthitam,
Barabija Dharini Devim
Divya Nepathya Bhusanam,
Prapanna Kalpalatikam
Sarba Kalusha Nashinim.*

(*Skanda Purana* Ch-5/version, 60,61 & 62)

and also :

Subhadra Charubadana

Barbjabhaya Dharini,

Laxmi Pradurbhabeyam

Sarba Chaitanya (Gyana) rupinim.

(Skanda Purana)

We see Devi Subhadra on the *ratnabedi* not only as the loving sister of Lord Balaram and Lord Krishna, but as *parashakti* (supreme power) *Jogamaya Mahalaxmi* alongwith *Jiva-brahma* Balabhadra and *Parambrahma* Sri Jagannath with Sudarsan. Therefore, Lord Jagannath and Lord Balabhadra are not the same Krishna and Balaram of Dwapara Yuga; they are the *paramatma* (Param Brahma) and *Jibatma* (Jiva-Brahma) conjoined with *parashakti* or *Lipta shakti* of the Brahma.

There is no parallel to the unique and enigmatic images of Lord Jagannath, Lord Balabhadra and Goodess Subhadra. The images are not built strictly according to the injunction in the *silpa sastras*. In fact, there is no foundation in traditional scriptures for the construction of the images of gods and goddesses in wood. And thus, the four-fold images of *Daru Brahma* stand apart from all the other icons in the temple premises. These images stand at the centre of the Jagannath Cult that has dominated Orissan life, art and culture.

Brahman Sahi
Khandapara Garh
Nayagarh

THE MAHARI TRADITION IN THE TEMPLE OF LORD JAGANNATH

Debadutta Samanta Sinhar

Indian art and culture evolved from her glorious tradition of spiritualism. The various dance forms, depicted in the numerous cave paintings and architectural structures, have their roots in different religious cults. Orissan culture can be traced back to the second century B.C., when it flourished under the great king, Kharavela, who had built a *natyashala* in the Udaygiri caves for propounding Jain thought. During the 16th and the 17th century AD, King Shailodbhaba embraced *Shaivism* and built many *Shiva* temples in which he engaged a number of female priests. Queen Kalabati too erected the Brahmeswar temple and employed only female priests for the worship of *Shakti*. Between 1076 AD to 1147 AD, King Chodaganga Deba built the Shree Mandir at Puri as he was greatly influenced by the Vaishnavite cult popularised by saint Ramanuja. Since then, there has been provision for the thirtysix special services for the routine rituals of Lord Jagannath and lease of land was made in favour of the *sebayats*, the Lord's servants. *Debadasi* happens to be one of the 36 services or *Nijog*. In the parlance of the Shree Mandir, they are known as *Mahari*. Linguists trace the etymology of *Mahari* from *Maha* (great) and *Nari* (woman), whereas some others believe that it originated from the word *Maharda*; i.e. sacred offering. The *Shilpa Chandrika* lays down the importance of dance in the temple; the fact that the architectural design of the temple

provided for the *Jagamohan*, an exclusive structure erected for the performance of dance in the divine presence, bears ample testimony to this. This clearly indicates the design of dancers to appease the Lord. These dancers are divided into two categories, viz, *Bhitara Gayani* and *Samprada*. The vocal artists are *Gayani* and the dancers are known as *Nachuni*. They had to lead an austere and disciplined life under the supervision of *Sahi Nayak* and their performance in the temple was regulated by *Minā Nayak*. The Maharis were quartered in a place called *Anga Alasa Patana*. Normally, girls in the age group of eight to nine years belonging to a caste from whom it is not forbidden for the upper castes to accept water, were chosen to be trained as *Maharis*. The trainee was raised as an adopted daughter of one of the *Maharis*. The Gajapati King's royal assent coupled with the recommendations of the *Mahajans* or *Sebayats* were mandatory prior to the initiation ceremony which was performed by *Pattajoshi Mohapatra*. The ceremony was undergone at the *Jaya Bijay* entrance to the temple. It was symbolic of marriage between the Lord and the apprentice *Mahari*, and it was termed *Shadhi Bandhan*, after which the girl was made to acquire the skills from the traditional *Guru* and her adopted mother, a senior *Mahari*.

The devotion shown by the priests and other *sebayats* to the Lord manifests more as a ritualistic ministration of a royal king than

as a spiritualistic worship of the deity. The Lord is equated to a king and is consequently served as a king from early in the morning till He retires for the night. In true royal tradition, the Lord is woken up in the morning by being addressed *Manima, Manima*, i.e. Your Majesty. He is provided with the services of the dancers and singers prior to His retirement at night, for relaxation. Even the *Gajapati* King is taken as His prime servant for which the King performs the duties of a sweeper during the Car Festival. The Lord appears in His *Bamana* incarnation on the car or ratha and declares *Sarba Manisha Me Praja*. Emperor Kharavela's rock edict also reflects the same sentiment. The guiding principle is *Jatha dehi tatha deba* which means both humen and gods need the same treatment. As human beings are in need of food, relaxation, slumber and amorous feelings, accordingly these too are needed for the Lord. Keeping this norm in view, Lord Jagannath is provided with food offerings of 56 *pautis*, goes out during the *Rath Yatra*, enjoys rafting during *Chandan Yatra* and laps up the services of the *Maharis* for fulfillment of his amorous needs.

The twelfth century A.D. witnessed the advent of the poet Jayadeva known for his famous *Geetagobinda*. This made the *Maharis* nurture the feeling of Krishna Consciousness, thereby making them devoted and dedicated female attendants (ladies in-waiting) to serve the Lord Himself alone. This is corroborated by the *Jaya Bijaya* rock edict.

The invasion of the temple by Sultan Shah in 1360 resulted in a spate of setbacks to the *Mahari* tradition. However, in the fifteenth century Sri Chaitanya was able to guide the crestfallen society towards better days. *Gajapati* Prataprudra Deba embraced *Vaishnavism* and made it the state religion which paved the way for his Prime Minister Ray Ramananda to revive the *Mahari* services.

Ray's own play *Shree Jagannath Ballabha* contains *abhinaya* and recitation of the *Geetagovinda*. The *Maharis* presented their song and dance in the inner campus of the temple. The *Mahari* tradition received the patronage of the King, the high priests of the *maths* (monasteries). Zamidars and above all the general public alike and prospered as a highly respected social institution. The lyric poets such as Gopala Krushna, Deena Krushna, Banamali and Abhimanyu, etc. were followers of this *Raganuga marga* or the path of devotion based on love for the deity and the *Maharis* added their lyrics to the already existing rich repertoire. Out of the sixtyfour paths of devotion, the path of song and dance stands out. The *Maharis* often went into deep trance while playing out their roles. Their dedication and devotion were influenced by sages like Chandi Das, Bidyapati and even the *Pancha Sakha*. The *Maharis* consider absolute devotion to their duty towards the deity as the sole purpose of their existence. A *Mahari* derives immense pleasure and the soul is filled with ecstasy when she catches a glimpse of the Lord after performing her duties to her best. She does not covet any material gains for herself, the spiritual peace she achieves is beyond the realisation of the baser mortals.

During *Raja Dhupa* (sacred food offering made to the deity), a piece of cloth is hung between the deity and the devotee to safeguard His privacy. The Rajaguru performs duty as the sentinel, complete with a golden cane in his hand. The *madal* or *mrudanga* is played by the *Madali*, the madal-player. The deity is fanned by the sadhus and the devotees who keep standing in two rows. The *Jagamohan* or the dance room of the temple is full of the din produced by the women devotees through *hulahuli*. That is the time when the *Mahari* offered *Khanda Arasa* or "pure dance". Col. Phips observed that the

ceremonial feeding of the deity lasted for almost an hour during which the *Mahari* performed in the multi-pillared hall, i.e. the *Jagamohan* which houses the *Garuda* pillar. Dinner served to the deity at night is named *Bada Sinhara*. After *Bada Sinhara* the deity is put to bed. The *Mahari* performs her repertoire to the accompaniment of the *Veena* which is played by the *beenakar*. This is done near the *Kala ghata* door leading to the inner sanctum. Usually the *GeetagoBINDA* is enacted during this service which was a daily ritual.

Apart from the daily routine services the *Mahari* presents extraordinary fare on the occasions of celebration of the several festivals. The *Mahari* combines the characteristics of the eight types of women as *Asta Nayika* enumerated by the ancient sages. The *Maharis* recite the *chhanda* in which Goddess Laxmi's epistle to Lord Vishnu is the theme on the *ekadasi* of the brightmoon fortnight in the month of *Jyestha* (May-June). This stands for *Purba raga* (fore play) as envisaged in the *Kamasutra*. They also recite songs near the *Majana mandap* or the platform for the divine bath. Dismantling the Lord's car on the sacred day of *Hera Panchami* near the *Gundicha* temple comes as a symbol of *Abhiman*, coyness. As *Abhisarika* she performs in the month of *Shravana* in the divine swing and on the occasion of *Janmastami*, the birth day of Lord Sri Krishna, she plays out the roles of Mother Josoda and Rohini which comes under *batsalya seba*. As *Khandita nayika* she performs on the return of the Lord from his car festival outing, enacting the marital discord between the Lord and Laxmi who shuts the doors of the temple on the face of the Lord. The *Mahari* enchants the Lord through her dance recitals for 21 days commencing on the day of *Akshyaya Trutia* in the month of *Baishakh* (April-May) in the

presence of the representative of the Lord, named *Madana Mohan* accompanied by *Bhoodebi* (mother earth) and *Shree Debi* in the presence of *Hadapa Nayak*. Moreover, during the autumnal pooja the *Mahari* is the only woman allowed into the temple of Goddess Bimala though during this *Shola Pooja* entry of ladies is strictly prohibited. She performs by singing *Malashree* thereby justifying the nomenclature *Maha Nari*. Over the years, the dance of the *Mahari* shaped and influenced the Orissan classical dance from the *Odissi*.

The violation of the sanctity of the Lord's temple in 1510 by Sultan Hussain Khan, the plundering by the Afgans in 1568, Todarmall's recapture of the temple from the Afgans during the Mughal rule and relief of *Gajapati* Rama Chandra Deba from the administration of the Shree Mandir and above all the political uncertainties in the seventeenth and eighteenth centuries not only caused unprecedented havoc in the political and social fields but also got reflected in the daily routine of the Shree Mandir and adversely affected the well being of the *Maharis* who fell into bad days and plummeted into poverty and misery. The advent of the Marathas in the eighteenth century made the picture a little better, yet, it was in the nineteenth century that the state of the *Maharis* became worst after Orissa came under the British Rule. They were forced to give up the tradition and seek other means of livelihood.

The *Orissa Gazetteer* (1956) records the existence of nine *Maharis* and eleven instrumentalists, who represented the dwindling tradition of *Mahari Seba* in Orissa. Neither the Government nor any individual protected and nurtured the glorious *Mahari* tradition so much so that it was utter failure that greeted the valiant efforts of Haripriya and

Shashimani (performers of Samprada) and the duo of *Bhitara Gayani*, Kokila Prabha and Parashamani in the year 1980 to elevate the tradition upto the lofty position, it once held. The last of the duo is engaged by the administrative authorities of the Shree Mandir to present *Jasoda Seba* on *Janmastami*; *Parashamani* is retained during the Car Festival for enacting the episode of the quarrel between the Lord and the Goddess Laxmi. The Govt. of Orissa, through its Department of

Culture, and the Union Human Resources Ministry dole out petty pensions to these two great women. The once-vibrant tradition is going to be lost in oblivion and would turn into a legend. It would become a thing of the past and a tradition whose glories can never be recapitulated.

Asst. Secretary
Orissa Sangeet Natak Academy
Bhubaneswar

CAR FESTIVAL - 2000, PURI

SOME IMPORTANT TIPS

1. Keep your resting place neat and clean. Drink water from water pipes, water tankers and tube-wells.
2. Take fresh food. Do not take stale or spoiled food. Keep flies away from food materials.
3. Do not put garbages on roads.
4. Intimate Health Centre, if someone falls ill.
5. Inform Health Officials and Control Room, if any epidemic is found in your locality.
6. Do not move with unknown unidentified persons and do not take food from them.
7. Always remain alert with your children, bag and baggage. Do not come wearing ornaments. Beware of thieves, pick-pockets and cheats.
8. If someone is missing, immediately intimate I. & P.R. Information Centres and the Police officials.
9. Take sufficient water and take rest at a shady place, if the weather is hot. It is very essential to avoid sunstroke.

IMPORTANT TELEPHONE NUMBERS

COLLECTOR'S CONTROL ROOM	-	23714, 22033, 24257
S.P'S CONTROL ROOM	-	22058, 23940
I & P.R. INFORMATION CENTRE	-	23205
TEMPLE ADMINISTRATION BOOTHS	-	23002, 22002
TEMPLE OUTPOST	-	23470

NEPAL, ORISSA AND LORD JAGANNATHA

Sarbeswar Das

Nepal, a land-locked country in the lap of the Himalayas in the north, and Orissa, a country with an extensive coastline in the waist of India, apparently present a contrast. And yet there are surprising cultural and religious affinities between the two and there are links centuries old, the chief among which is Lord Jagannatha.

In Lumbini of Nepal Gautama Buddha was born and Buddhism has remained one of the main streams of religion in Nepal, though it has undergone many transformations through the centuries past, the other being Hinduism and both have been influenced by Tantrism. Infact Buddhism was the religion which held its sway in Nepal in its earliest form, and later too in the Mahayana form, and it still remains a strong religious force. King Narendra Deva of Nepal received with honour Chinese religious preachers in the 7th century and has been referred to in their journals as a Buddhist, but the King declared himself to be a Saiva.¹ It is illustrative of the process of the religious transformation that was taking place in Buddhism feeling the impact of Hinduism. One recalls that the Buddha visited Nepal with his disciple Ananda during the reign of the 7th Kirata King.

If Nepal was the birthplace of Gautama Buddha, two of his earliest disciples, Mogalayana and Saktayana, some historians say, visited Kalinga and Buddhism streamed

into Orissa in its earliest form. Some eminent historians like Smith and Ferguson believe that a Buddhist stupa originally stood on the Nilachala or the 'Blue Hill' which later gave place to the temple of Purusottama or Jagannatha as he later came to be called, that the trimurty or the three images of the Jagannatha Temple, Jagannatha, Balabhadra and Subhadra stand for the Buddhist triratna, Buddha, Dharma and Samgha, that Purusottamapura or Puri was originally Dantapura, in which in the bosom of the image of Lord Jagannath was enshrined a sacred tooth of the Buddha. Even as Buddhism was absorbed by Hinduism and the Buddha came to be regarded as one of the incarnations of Vishnu and Lord Jagannath came to be known as Buddhavataara or in the language of Sarala Das, the great epic poet of Orissa, *Mahabuddharupa*, in Nepal Buddhism absorbed elements of Hinduism and Brahma, Vishnu and Maheswara began to be regarded as incarnations of primordial Buddha. Ashoka invaded Kalinga, defeated the Kalingans in a bloody war involving massacre of millions but was filled with remorse by the horrible sight and embraced Buddhism. Buddhism which till then had adherents as it had found early adherents in Kiratas of Nepal, in the Savaras and other early tribals of Orissa, became the royal religion. The newly converted Buddhist emperor Ashoka visited Lumbini, the birthplace of Buddha in Nepal and erected

stupas at the four cardinal points of Patan and might have enlarged the stupas of Swayambhunath and Bodhanath. In Bhubaneswar, near the Daya river, by which the great battle was fought, have been discovered Ashokan stupas and in nearby Dhauligiri, Ashokan inscriptions recording his momentous conversion to Buddhism are to be seen till today. To Orissa came Ashoka's son Mahendra and daughter Sanghamitra and therefrom sailed to Ceylon with a sacred tooth of the Buddha to establish Buddhism there. To Nepal went Ashoka's daughter Charumati and there she married a local Prince Devapala. With her husband she established the cities of Chabahil and Devpatan close to the holy shrines of Pasupatinatha and Bodhanath and renovated Buddhist Chaityas and monasteries. Scattered in different parts of Nepal are numerous Buddhist stupas and Chaityas and in Orissa in Lalitagiri and Udayagiri as also in same other places like Ratnagiri, Buddha images and relics of Buddhist monuments and shrines have been discovered after excavation. Ancient Buddhist centres of learning like the Puspagiri university have also been discovered in Orissa. Apparently, Orissa bears no trace of Lamaism or Tibetan Buddhism unless the origin of Vajrayana is traced to it.

Even as the Saiva Cult became the greatest religious force in Nepal as Buddhism began to decline, so also in Orissa it became the dominant religious force after Buddhism. Yayati Kesari, son of Janmejaya, was a Saiva and he was primarily responsible for the decline of Buddhism in Orissa. Adi Sankaracharya, it is said, came in contact with Yayati Kesari who had brought the Purusottama image lying hidden in Sonapur and placed it in a temple of Potala shape (a temple without pillars). The great Saiva saint Sankara was responsible for the installation of Mahadeva in the form of Balabhadra and

Yogamaya in the form of Subhadra beside Purusottama in the temple. Mudala Siddhi (as may be seen from the quotation later) states that at the instance of Sankara, Bharati Acharya was sent to Nepal to bring the sacred *Salagrams* or *Ubhayamukhi Vishnusila* to be enshrined in the bosoms of the images of Balabhadra and Subhadra. This is the earliest recorded link between Nepal and Orissa, the seat of Jagannatha accounting for the special honour, equivalent to the honour extended to the Gajapati of Orissa, extended to the King of Nepal during his visit to the Jagannatha Temple. Marital relationships also developed between the two Royal Families of Nepal and Orissa beginning with the marriage of King Jayadeva, descendant of Somadeva of Nepal with Rajyamati, daughter of King Harshadeva of the Soma dynasty of Orissa. As an inscription records it, "The King of Nepal, Jayadeva married Rajyamati who was born in the Royal family of Bhagadatta and was fortunate like Laksmi and who was the daughter of Harshadeva, emperor of Gauda, Udra, Kalinga and Kosala."

Pasupatinath or Siva as the Lord of the animals is the principal God of the Nepalese. His temple is the most famous of all the temples in Nepal. The image is in the form of Linga or Phallus even as it is in the Lingaraj Temple of Bhubaneswar or in most of the temples of Siva in Orissa. And around the temple of Pasupatinath there are numerous smaller shrines of Siva-Linga as in Bhubaneswar or in Puri where one comes across the Astasambhu shrines as also shrines of Siva Linga near the famous temple of Markandeswar. Siva shrines abound in Nepal. the temple of Mahadeva in Gokarna being only next in importance to the temple of Pasupatinath of Kathmandu.

By the way it is interesting to note that the name Kathmandu is derived from

Kasthamandapa or an wooden platform. It is located at the confluence of two rivers, Bajmati and Vishnumati - viewed as spiritually auspicious as all places of confluence of rivers are normally viewed to be in India. The important city of Kathmandu harbours under its ground ruins of many palaces and temples stretching back to the time of Lichhavis. Purusottama Puri, the seat of Lord Jagannatha, is a very very ancient city reputed for its unique sanctity. *Mahabharata* refers to the Antarvedi in Nilachala which alone stood out of water during *pralaya* or the great deluge. This Antarvedi was made of a sacred and sanctifying piece of wood or Kasthakhanda. It is said that Utkala is so named because it is "Kalasthanam", the place of sacred wood. Dr S.N. Rajguru, the eminent historian and epigraphist, writes of the Purusottama Mandapa that it existed in Nilachala in the centuries preceding the construction of the temple of Purusottama by Yayati Kesari. It may be the same Antarvedi made of sacred and sanctifying wood as described in the *Mahabharata*.

The Sakta Cult and Tantrism dominated Orissa for a long time. Of Nepal it has been rightly said that both Hinduism and Buddhism there have become inextricably linked to Tantrism. To a large extent this is true also of Orissa. Buddhism apparently ceased to be the dominant religious force in Orissa after Sankar and yet it has peristed in the Jagannatha Cult, the central religious cult of Orissa as has been pointed out earlier. And Tantrism has infiltrated not only into the rites and rituals associated with the worship of the Chaturddhamurty in the Jagannath Temple but has influenced the design and conception of the temple itself, in fact of most of the temples of Orissa. The temples of Orissa are phallic in shape. The Ratnavedi of the Chaturddhamurty - Sri Jagannatha, S : Balabhadra, Devi

Subhadra and Sudarshana- is based on Srichakra.

Uddiyana of Orissa and Kamarupa in Assam were the chief centres of Tantrism and Matsyendranath, the revered God of the Nepalese, was brought from Kamarupa by Gorakhanath, his desciple and supreme devotee. The temple of Goddess Kamakshya in Kamarupa is situated on a hill called Nilachala even as the Jagannath Temple at Puri stands on Nilachala. Bhairava is a Tantric form of Siva. In Nepal the Bhairava Cult is widespread and deep-rooted and one of the chief temples enshrining Bhairava is the Teka-Bhairava temple. Bhairava is chiefly associated with the Vajrayana Cult, "The Path of the Thunderbolt" which was a forceful religious cult, and forbidding the terrifying images of Bhairava appear in many shrines such as the Unmatta Bhairava Tample. If Vajyarana is traced to Tibbetan Buddhism then one must admit the existence of traces of Tibbetan Buddhism in Orissa and one wonders if it came through close contact with Nepal. The Bhauma Kings of Orissa were originally of the Bauddha Mahayana Cult and they came from Assam. Indrabhuti, a famous propounder of the Vajrayana Cult, starts his work 'Jnanasiddhi' with a prayer to Jagannatha who, therefore, has been assumed by some as a Vajrayani God. From the seventh century to the middle of the ninth century, Vajrayana and Sahajanayana were widespread in Orissa. In Nepal there are the shrines of Mahadevi, as Parvati is called in the Tantric Cult, and there are the temples of Vajra Yogini in Smkhu, Vajra Varahi in Chapagaon and the like. Along the stair-way of the temple of Vajra Yogini there is a sanctum of Bhairava. And in Orissa, it is said 'Vimala' is Bhairavi. In the temple of Jagannath at lower levels are Linga images and images of Mahadevi in her different forms, - Mangala, Sarvamangala, Kalika, Vimala, etc.-

and Vimala's shrine is the most important of all. While not far from the Jagannatha Temple there are the famous temples of Dakshina Kalika and Kamakshya, in the main shrine itself near the Garudastambha, there is a tiny image of Dakshina Kalika. While Balabhadra is known to stand for Siva, Jagannatha, too is identified with Siva by Udayana Acharya, the great Oriya commentator of *Naisadha Mahakavya*. The Harihara Cult was widespread in Orissa in the eighth century. Jagannath has also been identified with Kalika in a compendious Tantric work named *Maha Nirvana Tantra*. It reminds one of the Dakshinakali Temple of Nepal situated near the Vajra Yogini Temple in the vicinity of the rock temple of Sekh Narayana at the foot of the Gorakhanath hillock in Nepal. Even as near the temple of Jagannatha in Puri there is the temple of Varahi, so also there is the temple of Vajra Yogini in Nepal at Chapagaon with images of Ganesh Bhairava and Astamatrkas nearby.

If Bhairava worship is widespread in Nepal, in Orissa too, Bhairava finds an honoured place. The Ghantakarana festival, observed on the fifth of the dark fortnight of the month of Bhadra is common in Orissa and Nepal. When this festival occurs, the front doors are painted with pictures of five deities – Ganesh, Narayana, Rudra, Ambika, and also of Ghanta Bhairava–Ghanata being symbolic of Yoni, which is symbolic of Mahadevi or the great Mother Goddess. In Nepal it is celebrated in Sravana in all Newar settlements marking the completion of the paddy-planting season in the Kathmandu Valley. Rekha Panchami and Rakshi Purnima and celebrated both in Nepal and Orissa.

Corresponding to Dasahara, there is the famous Dasain festival held all over Nepal and sacrifices are offered before the shrines

of the Mother-Goddess. In the Dakshina Kalika temple alone nearly 10,000 animals are sacrificed. While sacrifices take place in the temple of Mother-Goddess in different parts of Orissa, in the apparently Vishnu shrine of Jagannatha, before the Goddess Vimala a few sacrifices take place during the Dasahara festival.

Along with Siva and Mahadevi, Ganesha too is worshipped in Nepal in different forms such as Chandra Vinayaka who cures diseases, Surya Vinayaka who endows the dumb with the gift of speech, Jala Vinayaka who bestows strength of character to the devotees and Karya Vinayaka who makes every endeavour successful. In Orissa Ganesha worship is widespread and popular. His picture finds a place on every door alongside that of Bhairava and others during the Ghantakarna festival and Lord Jagannath Himself is dressed up as an elephant during the Snana Purnima festival. The Ganapatya Cult has been integrated in the Jagannatha Cult.

Observance of Karticka Vrata is common to Orissa and Nepal, though in Nepal Kumara (Karticka) worship is observed in every home in the month of Jyestha. In Nepal, in a small hamlet named Budhanilantha there is the famous image of Vishnu or Narayana, in the role of creator reclining upon a bed made by the coils of Ananta Naga whose eleven heads rise to form a massive-shaped crown encircling the crowned head of the Lord. The beautifully sculpted image is located in a pond at the foot of the Sivapuri Hills. It is supposed to have been built 1400 years ago.

It is significant that round about the sixth and seventh centuries the Vaishnava Cult began to flourish in Orissa along side Saivism, and later with royal patronage became the dominant cult.

Exactly similar images of reclining Narayana are to be found in many places of Orissa. While a small stone image of Vishnu in Anantasayana is to be seen in the Jagannatha temple, there is a massive image of Vishnu in Anantasayana of comparatively recent date in the passage through which *Anna* and other offerings are carried to the inner shrine of Jagannatha. Elsewhere is also seen an image of Vishnu in Anantasayana lapped by the water of a pond.

In Nepal there is the famous temple of Sekh Narayan wherein the water of a pond a thirteenth century Surya Panel and the images of the Sun-God are reflected half-submerged, and close by the images of Siva and Parvati. It is significant that in the 13th century was built the Sun Temple of Konarka by the river, Chandrabhaga. There is also an image of Vishnu Vikranta near the temple of Sekh Narayana apart from the temples of Vajra Yogini and Dakshinakali even as in the temple of Jagannatha close by are the images of Dakshinakali and Mangala.

Quite early the Dasavatara concept began to prevail in Nepal even as it did in Orissa, and Nepalese art pictures the different incarnations. As in Orissa, Buddha is regarded as an incarnation of Vishnu, in Nepal, Rama, Krishna and Narayana are regarded as *Avatars*. The King of Nepal, too is so viewed, even as the Gajapati of Orissa is viewed as *chalanti* or moving Vishnu.

The Jagannatha Temples of Nepal are apparently of comparatively recent date. There is the 17th century two-tiered Jagannatha Temple in the Durbar Square of Kathmandu with erotic carvings on its sides, similar to the erotic carvings found in the Jagannatha Temple of Puri. Close to the temple there is the Gopinath Mandir which reminds one of the famous temple of Gopinath at Danda-

mukundapur 22 miles away and the equally famous temple of Gopinath or Gopala at Sakshigopal 11 miles away from Puri as well as the temple of Tota Gopinath of Puri apart from the small shrine of Gopinatha of rather recent date within the *Bedha* or the surrounding wall of the Great Temple of Jagannatha. There is also the small two-roofed temple of Lord Jagannath in Nepal. In the village square of Sunagathi, a settlement established in 1512, where also stands the temple said to be of Bhringeshwar Mahadev housing, apart from the main image, 64 most sacred Lingas. This settlement though supposed to have been established in 1512, has actually existed since the time of the ancient Lichhavi tribes. In the place of the Jagannatha Temple of the later part of the 16th century, probably there was an ancient shrine just as there existed a temple devoted to Purusottama before the present temple of Jagannatha at Puri was built. In Bhaktapur or Bhattapura, opposite to the palace there is a temple of Jagannatha and also there are the temples of Bhadri Vishnu and Rameswara Siva as also a sikhara temple devoted to Durga decorated with sculptured images of Hanuman and Narasingha and not far off are the images of Ugrachandi Durga with 18 arms and Bhairava with 12 arms. This is the evidence of the co-existence of Vaishnava, Saiva and Sakta Cults. Bhaktapur, it is said, was designed in the 9th century in the shape of Vishnu's conch by its legendary founder King Ananda Malla. It is significant that Nilachala Purusottama Kshetra is also known as Samkha Kshetra. Even as there are in Puri the sacred tanks like Narendra Pokhari, Markanda Pokhari, in Bhaktapur too, there are Siddha Pokhari, Teka Pokhari, Pokhari standing for tank as in Orissa. It makes us wonder if those tanks of Bhaktapur were excavated following the example of tanks in Puri. Siddha Pokhari

has around it Vishnu and Siva shrines as also Buddha stupas and Bhairava shrines, Puri tanks have similar shrines except that Buddhist stupas are hardly to be found. A famous bathing place in the western part of Bhaktapur is called Mangala Ghat even as in the western end of Puri there is Mangala Ghata even as in the western end of Puri there is Mangala Ghat. Even as not far from the temple of Lord Jagannatha at Puri is the temple of Varahi, in Bhaktapur near the Jagannatha Temple there is the temple of Jaya Varahi.

Similar to the Car Festival of the Chaturddhamurti in Puri, Car Festivals are held in different places of Nepal particularly in Bhaktapur, Patan, and Kathmandu. At Bhaktapur one of the most famous festivals is the week-long Biskeh festival. In a large four-wheel chariot the deities Bhairava and Bhadrakali are taken round throughout Bhaktapur. The chariot is drawn to the banks of the Hanumanta river. It is said that King Narendra instituted the Car Festival in Bhaktapur in the seventh century. During the Indrayatra festival in August-September takes place the chariot procession of the "Virgin Goddess" or Kumari in Kathmandu and Bhaktapur. The Kumari is a living Goddess - a real young girl of four or five years, viewed as the incarnation of Kanyakumari, Siva's consort, because of 32 specific, distinctive, mysterious and auspicious signs and also of the flawlessness of her body. Some other tests are held to be certain that the young girl is really a divine incarnation. She is considered to be the personification of Durga or one of the *Astamatrikas* in Kathmandu, from the *Kumari Bahal* or the house of the living Goddess as it is called. During the Indrayatra festival men drag the flower-bedecked chariot through the city on three separate days. The Kumari is offered homage by the King and the Queen and other members of the royal

family. She illustrates the harmony between Hinduism and Buddhism. The choice of the Kumari is made from the Sakya clan to which the Buddha belonged, and for the Hindus, as has been said earlier, she represents Durga or Parvati or one of the *Astamatrikas*, the Goddess Sati Bhavani. In the special chariot she is carried in, two boys representing Ganesa and Bhairava are specially honoured. Numerous masks of Bhairava are displayed everywhere and a gold mask is displayed for public view. This may be compared to the Sunavesha of Jagannatha, Balabhadra and Subhadra on the *Ekadasi* after *Bahuda* or the Return Car festival.

The most famous Car Festival is that of Matsyendranath or Machhendranath. Mudalasiddhi recording the uniquely honourable position which the King of Nepal occupies in relation to the Jagannatha Temple of Puri refers to Nepal as a kingdom protected by Matsyendranath and Ghantakarna Bhairava. In fact, apart from Pasupatinath, Matsyendranath is the most celebrated deity of Nepal and even as Lord Jagannatha is the honoured deity of the Gajapati of Orissa, Matsyendranath is the honoured deity of the Kings of Nepal. In Kathmandu the temple of Seto Matsyendranath or Sveta Matsyendranath, who is, for the Buddhists and the Tantrics, Padmapani Avalokiteswara. He is also Lokeshwara, for the Hindus, he is Siva. It may also be remembered that even as Jagannatha is traced to Jaganti, the Adivasi wooden God, Matsyendranath was originally the God of the Gurkhas, later adopted by the Mewars who came from Rajputana and overran the Gurkhas. In fact, Gorakhanath, the disciple of Matsyendranath is the adored deity of the Gurkhas. It is said that Gorakhanath is the adored deity of the Gurkhas. It is said that Gorakhanath, dissatisfied with the treatment meted out to his preceptor Matsyendranath

imprisoned the Nagas responsible for rain and sat in meditation for an indefinitely long period because of which Nepal suffered from severe draught. So Matsyendranath who was then in Kamarupa was persuaded to come to Nepal. And when he reached Nepal, Gorakhnath rose from his meditative silence to receive him. The Nagas became free and rain came to the draught-suffering Nepal. From that time Matsyendranath's arrival is celebrated with great eclat and the famous Car Festival or chariot festival is held. In Kathmandu Seto Matsyendranath or Sveta (white) Matsyendranath is taken out of his temple once a year on the occasion of Seto Matsyendra Festival in March-April in a chariot procession across the city.

In Patan is the famous temple of Rato Machhendranath or Red Matsyendranath adored as the God of rain and plenty. Probably the original temple was built in the 15th century. Later in 1673, the present temple was built. While in the Jagannath Temple of Puri, only the main gate is guarded by two stone lions giving it the name Singhadvara or the 'Lion's Gate', in Rato Matsyendranath's Temple each of the four gates is guarded by a pair of lions. In the Seto Matsyendranath Temple of Kathmandu only the main gate is guarded by a pair of brass lions. It is significant that even as the images of Jagannatha, Balabhadra and Subhadra are of wood, the image of Rato Matsyendranath is also of wood. It is a piece of dark red wood.

The Rato Machhendranath Festival of Patan takes place in May and not in March-April as in the case of Seto Machhendranath of Kathmandu. The image of Machhendranath is taken out of the shrine every year and paraded in a procession on a chariot for several weeks. Finally the chariot is taken to Jawalkhal at the south-western entrance of Patan and

dismantled. But every 12 years, the chariot is pulled up to Bungamati about three miles south of Patan. There Rato Machhendranath has a second residence. It is said that at Bungamati, Bhairava in the shape of a dog barked and as a result Matsyendranath was born. Thus Bungamati is viewed as the birthplace of Matsyendranath even as the Gundicha Mandira in Puri to which the Chaturddhamurty go on the three chariots during the Car Festival is believed to be the birthplace of Lord Jagannatha.

The chariot of Rato Matsyendranath, is a three-tiered one. The four wheels and the first floor are made of wood while the second and the third floors, comparatively thin, are made of bamboo. Tied by thin ropes, bamboo structure is held and a lot of fruits and leaves of fir and other trees as well as flowers are fixed on it to decorate it, and it is kept in balance by four coloured ropes tied to the wooden base on the four sides. The chariot and the four ropes are supposed to have tantric symbolic significance. The chariot during the festival has a special class of *Sarathis* or charioteers in charge of it, this being the hereditary function of that class even as during the Car Festival of Lord Jagannatha at Puri. The *Daitapatis* take charge of the worship of the Chaturddhamurty, which is their hereditary duty and right. With Matsyendranath in the chariot are carried Minanath, viewed by many as his son, and Karkat, a serpent god viewed as responsible for rain. This Car Festival of Matsyendranath is also known as Bheto Yatra because on the concluding day of the festival which continues from Vaisakha to mid-Ashara, kumari the living Goddess comes in a royal procession to see Matsyendranath. He is decorated with costly ornaments – a chain for the waist, with jewels given to him long long ago by Karkata, the serpent god. This may be compared to the Sunavesha or decoration of

Jagannatha, Balabhadra and Subhadra in golden ornaments on the *Ekadasi* after the completion of *Bahuda* or the Return Journey. On the concluding day of the festival of Matsyendranath a huge open-mouthed pot fixed at the top of the chariot is cast down to the ground below. If it falls with its mouth to the ground, it is believed that the land will have enough rain that year. If, however, it falls with its open mouth sky-ward, then draught is feared. This rite has been compared to the rite associated with *Adhara Pana* (The sweet drink at the lips the Lord) on the day previous to *Niladravije* or the day of return of the Lords to the temple at Puri. Sweet drink is offered to Jagannatha, Balabhadra and Subhadra in huge earthen pots and thereafter the pots are broken and the drinks stream down and fall on the devotees below the chariot like the rain of mercy of the divinities.

There is another Chariot Festival in Nepal, that of the secret goddess Vajra Yogini of Somalohu. Since the end of the sixth century, every year Vajra Yogini is taken in procession in a chariot to the Vajra Yogini Dyochhen situated at the hilltop from the quiet isolated temple at its foot.

There are also the Chariot Festivals associated with Bhairava in Nepal.

One is inclined to feel that in Nilachala or Purusottama Puri instead of separate Car Festivals for different divinities like Bhairava, Kumari, Vajra Yogini, and Matsyendranath, there is the only one Car Festival in which the divinities travel on the same day in three chariots. Lord Jagannatha is taken to be Bhairava by the Tantrics. Subhadra is Bhadrakali, corresponding to Kumari, the living Goddess standing for Siva's consort, Durga or Kanyakumari, and Balabhadra stands for Siva. Jagannatha also stands for the Buddha

even as Matsyendranath stands for Padmapani Avalokiteswar.

In fact in Nepal we have a syncretic God. As has been pointed out earlier, Matsyendranath stands for Padmapani Avalokitaswar and for Hindus and Saivas, there is Dattatreya in Nepal, viewed as an incarnation of Vishnu by the Vaishnavites, as Siva's teacher by the Shaivites who worship him during the Shivaratri Festival and as Devadutta, the beloved cousin and disciple of the Buddha. And Lord Jagannatha of Puri is the most unique example of a syncretic divinity. He is the Adi Buddha as also the symbol of the Tri-Ratnas for the Buddhists, Jinasana or Jinanatha for the Jainas, Jaganti for the Advaitis, Siva undistinguishable from Vishnu (see earlier) for Saivites, Bhairava for the Tantrics, Dakshina Kalika for the Saktas, Krishna for the Vaishnavites, Ganapati for the Ganapatyas, Suryanarayan for the Sun worshippers, and Rama for the Rama worshippers. He stands for all the divinities venerated by the Nepalese and hence is close to them and close to the royal family of Nepal and to the King of Nepal hailed in *Mudala Siddhi* as Parama Bhattaraka (A great Saiva), Parama Saugata (A great devotee of the Buddha) ruling over the Bhattaraka Mandala nursed by the rivers, Saptapandaki and Narayani and protected by Matsyendranath and Ghantakarna.

The eyes of the Buddha painted on all the four sides of the most ancient temple of Svayambhunath situated on the green hillock west of Kathmandu appear to radiate the infinite compassion and mercy of the Lord on all. And the round pair of eyes of Lord Jagannatha enshrined on the top of Nilachala of Chakadola—as the round eyed Lord is universally adored, seems to rain compassion, mercy and love on all.

Appendix

The special Right of the King of Nepal as recorded in the Oriya book, *Sri Jagannatha O Nepal* (Sri Jagannatha and Nepal) by Sri Aniruddha Das and Pandit Sadasiva Rathasarma.

His Majesty the King of Nepal has the right to visit the temple in a palanquin in procession with a canopy over his head and with *ghantas* (bells) ringing and *kahali* and other musical instruments playing. He and his companions are received with warm and respectful welcome at the Lion's Gate by the *sevayatas* (the attendants of the Lord) of Sri Mandir. When the Queen accompanies the King, she is carried in her palanquin to the Kalpabata near Bata Mangala. Before the entry of the King and the Queen (into the Temple) the entire temple is emptied of all visitors except the Mudi Ratha, the representative of Gajapati, and the four main doors in the four directions are closed. In traditional language it is described as Mandira Shuddha or the purification of the temple. The royal visitors place their royal insignia and symbol at the foot of the Kalpabata and the local Purohit of Nepal who is known as Lalmohuria Panda (because of the red insignia with a stamped impression of Pasupatinath, the presiding deity of Nepal, given to him by the Nepal Royalty) welcomes him. This welcome extended by him

and secondly by Parichha or Patjoshi Mohapatra is described as Mudalasiddhi.

Note :

¹ Hiuen Tsang visiting Orissa in the same century saw Buddhist Chaityas and stupas along side numerous Siva temples.

It is significant that in Orissa during the period of transition from Buddhism to Saivism and the Shakta Cult, flourished the Natha Cult which in the words of Dr. Mayadhara Mansingh (*History of Oriya Literature* p.-32), was a glorious compromise between Buddhism and Saivism. Gorakhnath was the prophet and founder of this Cult. It is believed that *Saptanga* was really written by an adherent of the Natha Cult but was ascribed to Gorakhnath due to his devotion to the latter. The Nathas added the Pinda Brahmanda theory to the Mahayana concept of the Void and for centuries this theory has held its sway in Orissa in different forms Sri Jagannatha himself is viewed as Shunya Devata. Apart from *Saptanga*, *Sisu Veda* written at the early onset of the Natha Cult continues to influence the philosophical thought-current of Orissa, and the Natha cult though confined to a minority is still a living religious force.

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PILLARS OF PIETY : THE FIVE HERMITAGES AT PURI

Shrinibas Tripathy

Ordinarily we talk of four pillars of a structure or a concept but an additional pillar is spoken of in very special cases such as the fifth Veda or the fifth pillar of democracy. Puri is full with the four as well as with the special additional one, the fifth. The following account of Puri's pillars of piety, the five hermitages, is meant to enrich our reverence for the place a thousandfold.

Markandeya's Hermitage

In times immemorial lived a saint named Markandeya who was not only a repository of knowledge on celestial matters, he was also known for performance of great penances for attainment of high merits. He was, therefore, respected at all quarters. But once his very existence both in the physical and spiritual sense of the term passed through a period of grave crisis. At an inopportune moment occurred the great deluge due to which the whole universe was flooded with the high tides of water causing a total destruction to the entire creation, annihilating both the animate and inanimate world. But what power could bring an end to the pious life of Markandeya ! He alone survived the great deluge though all others faced total extinction. But even if he managed to live somehow he was not in a state of normalcy, as he was tossing to and fro in the flood water running short of breath at times unable to reach shore. What a state of existence for so pious a saint ! But lo ! were heard the kind words from

under the waves: "Son, come, come to me. You will get peace." "Who could address me as son ?", Markandeya asked in his surprise, for he was known in the entire world as ageless. Nobody could say when he was born and how old he was. Hearing the words he looked around and saw a child sleeping on a banyan leaf suckling its toe. The child uttered the words again hearing which the old sage proceeded through the waves towards the child. As he pushed aside the waves to reach the child, he recognised him through his spiritual powers, to be Vishnu, the Lord of the World. The child Vishnu urged him to enter his stomach through the former's mouth cavity which the latter did in order to avoid the tormenting flood-water. And lo ! in Vishnu's interior he inspected the universe of myriad stars, suns and moons and finally got peace and prayed to the Lord fervently. In his prayer he solicited Vishnu's graces to bridge the gap between the Vaishnavites and Shaivaites. This Markandeya is the time-honoured sage of *Markandeya Purana* who is believed to have composed the *Saptasati Chandi*, a scripture read and worshipped by the devotees of Durga.

The place where Markandeya saw Vishnu in the flood-water and offered his prayers is now called the Markandayashrama, popularly known as the Markanda temple, which stands on the bank of the sacred lake known as the Markanda tank. The existing temple is a twelfth or thirteen century structure

of exquisite carvings housing Lord Shiva named Markandeswara the presence of whom makes Puri, one of the most sacred Shaivite places. The steps leading to the water of the lake still preserve certain historical writings on stone which are of great interest to scholars.

Kandu's Hermitage

Sage Kandu's hermitage is situated towards the south-west of the Jagannatha temple. At present it is known as the Jameswar temple in which Lord Shiva is worshipped. The temple stands much below the normal ground-level, thus proving the ancientness of the place. Scriptures are eloquent about this place, because it is here that sage Kandu lived towards the last part of his life, performing his legendary penance. Apart from the scriptures, the French indologist Langlois of the nineteenth century has given a graphic account of Kandu's penance.

Kandu was a great sage who was famous for his pious and meritorious living. He used to practise austere penance, living in a hermitage situated on the bank of river Godavari. Life was smooth for Kandu but once an unusual event took place in his hermitage. A beautiful nymph named Pramlocha came on a visit to his place and the sage, young as he was, was attracted towards her. Nay, he loved her intensely and started living with her as man and wife. In the process he forgot his daily routine, his austere practices and penance. In the meanwhile, a thousand years passed. Once at an appropriate hour it came upon the mind of Kandu that it was time for him to perform a ritual. He set out to go to the riverside immediately. "Where are you going?" asked Pramlocha. The sage replied, "It is time for observing religious rites." Pramlocha laughed a hearty laugh, "Where were You? What were you doing these one thousand years?" The sage was speechless on hearing Pramlocha's words. He sobbed bitterly putting blame on

the nymph. Immeasurably downcast he left his hermitage and started his great journey towards the north. He walked and walked until he finally reached a beautiful place on the side of the southern sea. The place was a paradise full of golden sands and filled with Ketaki flowers. There he performed austere penance, standing on one foot and raising his hands in prayer to Lord Vishnu who was finally pleased with him and granted him salvation.

The place where Kandu performed his penance is still preserved in its ancient glory. It is visited by thousands of devotees.

Angira's Hermitage

The seven prominent stars in the constellation of Ursa Major are named after the seven ancient holy men, one of whom is known as Angira who was a prominent Vedic seer revered and prayed in important scriptures. Though the precinct of the Jagannath temple has a flight of seven steps named after the seven holy men of Ursa Major—steps which the pilgrims must touch with their foreheads before proceeding to the *sanctum sanctorum*, a separate hermitage has been dedicated to the hallowed memory of Angira. This gives an idea of the great importance which was attached to Angira as a seer in a Vaisnavite holy place like Puri.

Angira's hermitage is situated towards the eastern part of the Jagannath temple. Surrounded by an old boundary wall the holy place has a small temple inside. But the place attracts the attention of the visitor mostly due to the existence of a towering banyan tree along with a Peepal. The hallowed place is simple but significant.

Bhrugu's Hermitage

Bhrugu, the brain child of Brahma as well as the father of sage Shukra, was a great devotee of Vishnu, but he is chiefly known now-a-days as the writer of a book on astrology

known as *Bhrugu Samhita*. He is also regarded as a founder of an astrological school. How relevant Bhrugu is to Puri, the greatest of the holy places of Vishnu worship is testified by the routine rituals of the Jagannath temple in which astrology plays an important role. Every ritual of Jagannath is to be approved of by the temple astrologers before they are solemnised.

Bhrugu's hermitage is situated towards the northern side of the Jagannath temple on the bank of river Bhargabi or Musa Nai. This ancient hermitage is known through not-a-so-impressive Shiva temple standing much below the road level as a mute witness to the glory of the ancient Vaishnavite seer.

Shriya's Hermitage

It was a fine harvesting season. Laxmi, the goddess of wealth and the consort of Jagannath, set out on a visit to the holy city. And lo ! all houses, all door-steps were painted and decorated for her reception. But the most neatly decorated, cleanest of all houses though a humble one was that of Shriya, a woman of the lowest caste. Should Laxmi enter her house ? Should she accept her hospitality ? But Laxmi had no inhibitions, for she was a lover of cleanliness, devotion and dedication. As she entered Shriya's house the latter worshipped her with great devotion, feeding her the choiciest foods. Laxmi was pleased with her a thousand fold and so she blessed her with great wealth and prosperity.

On the conclusion of her pleasure trip Laxmi returned to the Jagannath temple. But as she reached the entrance who obstructed her from entering the temple ? It was Jagannath himself who was directed to do so by his puritan elder brother Balabhadra. She was told that her body had been made unclean by accepting food from an outcaste. Laxmi was

heart-broken and angry. In her anger she cursed the two brothers that they would not get even food and shelter for humiliating her, the goddess of wealth. Now the two brothers, Jagannath and Balabhadra, reaped the consequences of Laxmi's curse. All the wealth and food stuff of the fabulously affluent Jagannath temple vanished with the twinkling of eyes. Both the brothers had to wander here and there in search of food, cloth and shelter. But none was available. Finally, they had to accept food from a woman belonging to the lowest caste. Who could that woman be ? It was no other than Laxmi herself. Laxmi pardoned the two brothers and requested them to do away with caste-considerations at least while accepting Jagannath food. Both the brothers granted her request. So the holy food of Jagannath known as *Mahaprasad* is usually taken by people together without any consideration of caste and social status.

The subject of Laxmi's visit to Shriya's house and the other parts of the story are narrated in the *Laxmipuran* by Balaram Das, a famous sixteenth century saint-poet of Orissa.

The hermitage of Laxmi's devotee Shriya is still loved and respected by pilgrims. It is situated at the back of Gundicha temple on the side of a pond named Ghantabuda Pokhari, though this holy land is now being used for residential purposes. No matter what change affects an ancient place, its importance does not become less.

The five hermitages located at the north, south-west, east, north-east and south directions of the city of Puri make the visitor nostalgic enhancing his piety and reverence for Vishnu.

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TRIBAL ORIGIN OF LORD JAGANNATHA

Jagannath Dash

The cult of Lord Jagannatha has two broad dimensions; physical and spiritual. We can better understand the cult spiritually as all its characteristic features are created for attaining spiritual goals and getting a life full of peace and prosperity. But when we look at the physical dimension of the cult, its emergence at a particular point of time, in a particular way and, its emergence as a living system with the formation of various organisational set ups around it, we need evidences from historical, social, anthropological or cultural sources. The present paper examines the most important physical dimension of Jagannatha cult, i.e., the tribal origin of the Lord.

The primary source of such a belief is the myth of Biswavas, the Savara chief, his daughter Lalita, and the Brahmin son-in-law, Vidyapati. Though we have no evidence to prove the authenticity of the myth, but from the temple rituals and practices, one has to believe that all his so-called tribal temple servants are nearest to Him. It is only *Daitas* who can worship Him for 30 days during the Car Festival without uttering any Sanskrit or Vedic mantras. They do all the rituals in a typical tribal manner. Significantly enough they are also treated as the lineage members of the deities, as a result of which they have to weep when old idols of the Triad are buried and have to observe all the rites of the mortuary on the occasion of Navakalevara ceremony.

Though Lord Jagannatha is worshipped for the rest of the eleven months through Vedic practices, these tribal rites for a period of one month are sufficient enough to trace out the tribal link as well as the origin of Lord Jagannatha.

It also happens during the famous Navakalevara ceremony that only the *Daitas*, the tribal servants of the Lord, take a leading role in the expedition team for the procurement of the sacred 'Daru' or wooden logs (of Neem tree). During this period, these *Daitas* live in a place near the temple of Goddess Mangala and the place is named as Savara (a tribe in Orissa) Palli (village). All the rites here are performed as per the tribal practices of spirit-worship, ancestor-worship and the worship of village goddess (here Mangala). In Orissa goddess Mangala has been a presiding deity of the Oriya speaking tribals. Thus, it is evident that the tribal customs of worshipping the village goddess at an important ceremonial occasion has linked Lord Jagannatha with Goddess Mangala.

Though the tribal origin of the Lord is evident, the question is which particular tribe or groups of tribes have been responsible for the emergence of the cult. Racially, the Triad represents the three major colours of the major races of mankind. Culturally, the temple tradition is also found to be the result of the integration of tribal and Aryan characters. However, such factors cannot ascertain which

particular tribal culture is at the root of it. It is often said that the Saoras, a Mundari speaking tribe of Orissa, has some linguistic connection with the temple traditions. However, after examining some popular words like Shri Gundicha, *Abhada*, etc., and its links with the Saora counterparts, it is found that such linkages are misleading. The paper attempts to establish that the worship of Lord Jagannath has come from the folk tradition of the Oriya-speaking Savaras, who were described in the *Ramayana* the *Mahabharata* and other religious literature, but not from the Mundari speaking Saoras, who both linguistically and culturally, possess no trace of the Jagannatha cult.

(i) THE SACRED IMAGES :

The myths on Lord Jagannatha as depicted in Sanskrit and Oriya literature, say that the present images of Balabhadra, Subhadra and Jagannatha are incomplete, as King Indradyumna and his Queen opened the door of the temple 7 days earlier than the scheduled date of completion. We do not know how far the myths are true or false. On the basis of the present form of the images, scholars say that they are of tribal origin. It possesses greater resemblance with that of Stambheswari cult. The structure or shape of the images refer to the *Daru* or stone images of primitive tribes or Savaras, the images with undeveloped limbs or body parts. As in case of Stambheswari, the primitive design of the images have not been altered so much. 'Daru' or wood as the raw material of the images is still maintained alongwith other associated materials. Benimadhab Padhi (in his book, *Daru Debata*-1984) has rightly mentioned that the idols of 'Daru' belong to the tribal or Savara culture, whereas addition of 'Brahma' (Daru-Brahma) makes it a Brahminised or Hinduised deity. However, due to the Savara origin,

Jagannatha has also become the deity of all the non-Aryan people.

It is discussed by the scholars that initially, only Lord Jagannatha was worshipped in the temple, which is a case of monotheism and the Savaras too were maintaining the same practice. Subhadra (of the Shakti cult and Balabhadra of Saiba cult) were added later. From this point of view, if one will analyse the size and shape of the eyes, the eyes of Jagannatha which are round or circular in shape, seem to refer to a more primitive design than those of Balabhadra and Subhadra. The eyes of the two other deities reveal better finished eyes of a human being. On this basis, the worship of Jagannatha may be considered older than the other two. Thus, Jagannatha reveals more primitive structures than the other two images.

The colours used in the images of Balabhadra, Subhadra and Jagannatha, to many scholars, represent the colours of the major humans races of the world. The white colour of Balabhadra represents caucasoid race, the yellow colour of Subhadra, mongoloid race and the black colour, negroid race. Red colour is also noticed in each deity as well as on Sudarshana. Thus, the use of yellow, white, red and black reveal the colours used mostly by the primitives or Savaras. They were preparing these colours out of natural resources. Till now such colours (alongwith green in some cases) are very much used by the primitive tribal groups in Orissa.

(ii) THE SYSTEM OF WORSHIP/ RITUALS :

King Indradyumna saw for the first time Lord Nrusingha in the sacred Dark at Banki Muhan. To him, the early form of Jagannatha was therefore Nrusingha. He was his lineage deity. For this reason Nrusingha.

who is taken as one of the incarnations of Vishnu, is considered to be the first deity to be worshipped in Puri Shrikrishna. That is why Nrusingha bears great importance in the system of worship in Jagannatha temple. It is said that when Brahma installed the image of Jagannatha, He used the sacred spells of Nrusingha. It is also said that from the installed image of Nrusingha, the four deities of the temple were given life (*Prana Pratistha*). After the installation process was over, Lord Nrusingha appeared before the four deities. Brahma explained to the King that this of Lord Jagannatha was the original image.

The images of Lord Nrusingha were installed on each of the four sides – on the east Chakra Nrusingha, on the west Ugranisha Nrusingha, on the south Panda Nrusingha and on the north Adi Nrusingha. When the water for the temple kitchen becomes polluted, it is purified or sanctified by Nrusingha mantras or spells. On Baisakh Sukla Chaturdasi day, Jagannatha is propitiated as Nrusingha. Moreover, the birthday celebration of Lord Jagannatha is celebrated only after getting the *Aghya Mala* or the symbolic order for the celebration from Chakratirtha Nrusingha. According to Mrs Baliarsingh (1990:95) in Rajabhoga script, it is mentioned that *Tini Palia Panda* or *sevakas*, in the three main *Dhupas* (offering of food), worship Balabhadra, Subhadra and Jagannatha in the sacred spells of Vasudeva (Lord Krishna), Bhubaneswari and Nrusingha respectively. During the Car Festival, when the deities reside in Gundicha Mandap and during the *Anasara* fortnight, Nrusingha worship is given utmost importance. Food is first offered to Lord Nrusingha and then to Vimala. At the time of Car Festival, the sandal wood-made Nrusingha image is installed in Purpalaka Nandighosh. For *Navakalevara* the search party starts for the collection of *Daru* as the

representative of Lord Jagannatha and Nrusingha. Before feeling the trees they worship Lord Nrusingha other deities. After the sacred *Darus* are carried to the temple premises, they are kept on a Chakrabja Nrusingha Mandala and worshipped as Nrusingha. After the images are built, the installation ritual starts with Nrusingha *mantra*. It is also said that Sudarshan (the sacred wheel of Vishnu) is taken as the symbol of Nrusingha.

In the daily rituals of the temple the deities are worshipped by Sanskrit *mantras*: Balaram is worshipped with *Dwadasakshyara mantras*, Jagannatha with *Raja mantras* and Suvadra with *Bhubvaneswari mantras*. In the morning ritual the deities are propitiated through *sodasaupachara* method of worship. However, in Daru-Brahma-Upasana or worship there is no system of invocation and farewell to the deities. It is also said that *Panchamakara* method of propitiation is followed in Jagannatha temple.

All the rituals of the temple, except a few, are performed according to Hindu rites. Therefore Hinduisation of the deities can be marked very prominently. However, the few Savara or tribal rituals, particularly during *Navakalevara*, *Anasara* and Car festival, remind us of the tribal origin of the deities. Most of these rites are *gopaniya* or confidential and are usually not mentioned. During this time the so called Savara *sevakas* get the right to organise the worship. This may be taken as the practice to preserve the sacred rites as practised by Viswavasva Savara. The *Savar-sevakas* do all the rituals as per their tribal traditions.

In this connection *Anasara* rituals deserve a special mention. For eleven months in a year, Jagannatha is worshipped as per the Hindu or Arya tradition. But from Snana

Purnima to Vyasa Purnima Daita Patis directly manage the *sevas* of Lord Jagannatha. During *Anasara* the four deities remain secluded in a temporary enclosure known as *Anasara gumuti*. During this period, Daitas serve the deities and others are not allowed to have darshan. It said that such rituals in seclusion is nothing but the symbolic reflection of the rituals performed by Viswavasus Savara in a hidden place. The Brahminic rituals were temporarily suspended and tribal rituals were observed.

As mentioned earlier, the deities are propitiated by the Daita Patis as per their own indigenous practices during the *Anasara* period. During this period, the dresses of the deities are changed only twice - in the morning and night and not after every *dhupa*. In the *Anasara gumuti*, no electric lamp is used. Only

the a *baitha* (one-wick candle in oil) is used for light. The sweet, delicious and royal dishes are not offered to the deities. Instead, they are offered fruits, *pana*, water, etc. Such offerings once again reveal the prevalence of Savara practices in Jagannatha temple.

The tribal origin of Lord Jagannatha can also be traced in the concept of Patitapabana and in the prevalence of tribal words in the rituals connected with the worship of the deities. The traces of tribal culture in the Car Festival also strengthen argument that the tribal people, especially the people of the Oriya-speaking Savara tribe, were the first worshippers of Lord Jagannatha.

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A PILGRIM'S PROGRESS

BULLORAM MULLICK'S ACCOUNT OF HIS JOURNEY TO PURI IN THE NINETEENTH CENTURY

Presented by Sarat Mohapatra

Bulloram Mullick, in his book entitled *Jagannatha Worship at Puri* published in 1892, has given a vivid account of his travel from Cuttack to Puri. He was one of the many travellers who came to Puri at a time, when there was no railway link to this holy town and there were no bridges over the rivers. It was no mean task at the time to travel such a long distance by bullock cart.

The book begins with the pilgrims' journey from Cuttack in the later part of October, a suitable time for undertaking a journey to the holy shrine. The author describes the sandy bed of the Kathajodi and the *sarais* or inns along the road, which provided food and shelter. The party halted at places like Baliana (or Balihanta), Mukundapur and Satyabadi before reaching Puri. The author's experiences in the temple of Lord Jagannath and his impressions of different parts of the temple complex are presented in this extract.

Our cavalcade entered the holy town at 10 o'clock in the evening, quite jollily. The entrance into the town is the bridge over the Bhargavi, which is called the Athara-Nalla or 18 arches. From here, we heard the roaring of the sea like distant thunder. A few minutes' drive brought us to the Burra-Danda, or great road, in the vicinity of the great temple, and with one joyful chorus of *Jagannatha Swami ki jai*, we jumped out of our carts to walk on foot to the abode of the Deity.

It is the palmer's custom to pay obeisance to the great God while the dust of peregrination is on his foot. This put us to some inconvenience, as our non-Aryan clothing was against such a procedure being easily followed. But the dictates of a revered custom could not be disobeyed. The tight pantaloons, emblematic of the stiffness and pride of English education, must bend with the mortal coil it encases that his Divine Majesty may be glorified.

Behold us now ! Men, women and children – all in posture humble and repentant, before the Supreme Lord, in dire need of his grace and mercy ! Our hearts were full, tears trickled down our eyes. We felt we were in the midst of a great want-removing place, but we did not know which want of ours required removal first. Such is the soul's longing ! Such is her innate constitution !

This was a hurried worship tonight. It was getting late, and the young ones felt sleepy and fatigued. Our flesh called for rest after a long journey. We took leave of the temple with a reluctant heart to hie to our nest for slumber and repose, blessing our mortal eyes for what we had seen that night.

On the morrow we got up with the lark. Last night's rest was forced on us by nature, though one was in no mood to sleep till day-break. We found ourselves on the sea-beach, in full view of Varuna's empire, which extended as far as the eye could reach. What a

gorgeous sight it is to see the sun-rise here ! We have never seen a grander sight than this. It surpasses all description, and we will therefore attempt none.

One phase of the phenomenon struck us greatly. It was the evolution of light from out of darkness which was so far typical of the creation. Here was the sea in the darkness of its slumber bringing forth a golden orb of light and life. What was darkness and chaos before soon became a blaze of light. We will have plenty of time to contemplate on the beauties of the eternal deep. Time presses, and we must now repair to the temple to witness the *Mangal-Arati* or blessed morning service.

A few minutes drive from our abode on the beach brought us in full view of the temple. Though past seven, the Lion's-gate was not yet opened, as last night's service had been protracted till a late hour. In front of the Lion's-gate stands the famous Sun-pillar, a noble work of art, which has for its massive base an exceedingly rich and fine carving. The pillar originally stood near the Black Temple at Konarak 22 miles off, in the vicinity of the Chandravaga of epic fame, where an annual fair is still held. The pillar supports a figure of Garuda, the *deos-avis* of Hindu mythology. The Lion's-gate is fairly large though it should have been larger to keep up a better symmetry. On the right of the passage past the gate, stands *Patit Pavana* in a niche, an image of Jagannatha. Here He shows himself to such as are debarred from entering the hallowed enclosure by reason of moral, social or spiritual degradation. The idea though smacking of Brahminical policy is not a bad one, as it extends to the meanest Gentile the hope of immortal bliss, and *Patit Pavana* or the 'Purifier of the Fallen' is the form which is beautifully appropriate.

At the end of the passage there is a spacious staircase of black granite. The slabs bear the names in engraving of a considerable

number of devotees, especially female, whose gifts they must have been. Here they have left the last relic of their mortality to be trodden upon by a future generation, alike embarked upon a mission of devotion. The engravings though worn out by time, nevertheless, seem to proclaim in ghostly language : 'Here we are sans eyes, oh pilgrims ! see the Lord on our behalf, we implore you'. Rest, eager souls—for our Lord never forgets his *Bhaktas* (devotees).

On the right of the staircase, is a capacious courtyard where the annual Bathing Festival of the God is held, on the left is the great kitchen, where the holy food (*Mahaprasad*) is cooked. On the staircase, there are stalls where the *Mahaprasad* is sold. The existence of these stalls is objectionable, and we wish some devotee would Christ-like overturn the counters and shopping appliances, and clear God's house of those abominations.

At the top of the staircase stands another gate leading to a passage on either side of which are the *Mahaprasad* - sellers also. This is a further nuisance, as the passage is comparatively narrow, and it forms an obstruction at the time of High Festivals to the large concourse of pilgrims. Traversing the passage you get into the temple courtyard, surrounded by high and massive walls. In the centre of the court-yard stands the majestic house of God. Like the Temple at Satyabadi, the Puri Temple consists of three important sections. The nearest to the Lion's-gate is the *Bhog Mandir*, where the holy food is offered, the one further is the *Nat Mandir*, where music and singing take place and which is the auditory also of the shrine, and the furthest is the *Sri Mandir* which houses the divine-presence. The entrances into the temple are from the north and south which are secured by large metallic doors. Pilgrims are led by the southern entrances. It is a pity one of the northern entrances has been converted into a store-room and thereby closed. The purpose of ventilation, light and easy exit would be

furthered if the store-room were removed elsewhere.

Certain sandalwood bars separate the inside of the *SriMandir* from the *Nat-Mandir*, and at seasons when the God is unapproachable, pilgrims are not permitted to cross the bars. It looks all dark inside at first and the lunar phases of the Gods are not visible. This accounts for the fact that many people come away disappointed during High Festivals at not being able to see the Divine presence. It was our good fortune to advance to the foot of the Divine Throne, called the *Ratna Vedi*, or Jewel Altar. The passage to it is dark and narrow, and as the floor of the *SriMandir* is lower than that of the rest of the building, you have to go down a few steps, which amid the darkness surrounding is a trifle risky, especially to aged people. The *Ratna Vedi* is a high oblongular altar, on which stand the figures of Jagannatha, Balarama and Subhadra. There are also the figures of Laksmi and Satyabhama there. You witness there Vishnu's *Sudarsana-Chakra* (the mystic disc) with which He rules the universe. It is the wont of all devotees to go round the altar thrice, chaunting *en passanate* certain *mantras*. They reminded us of the following lines :

Trouble and ignorance are gone ! the Light
Hath come unto me, by the favour, Lord !
Now am I fixed ! my doubt is fled away !
According to Thy word, so will I do !

Edwin Arnold

It was the hour of solemn matin service. The priests who officiated went through their task with some degree of indecent haste. Urya Levites are certainly a bad hand at the *Arati* business, which is performed with graceful elaboration in Bengal and N.W.P. Service over, we touched the Altar with our foreheads, made our humble presents of devotion and gratitude and craved for His mercy here and hereafter. 'Thy will be done, on earth as in Heaven' is truly a godly prayer,

worthy of the great spiritual Master who taught the children of men how to pray. Amen ! say we with all our heart !

The *Arati* is a solemn institution of the Aryan race. There is absolutely nothing idolatrous in it or about it. Of course its essence is symbolization, without which man can do little. The symbols employed are the principal elements of nature. With the conch-shell, we blow out *Vayu*(air). There is *Varuna* (water) in another shell which is besprinkled. The flame of the *Pancha-pradwipa* (five-mouthed lamp) to represent *Agni* (fire), and the dry napkin is emblematic of matter (*Kshiti*). *Arati* must be the synopsis of the glorious Aryan worship which prevailed in the time of the *Rg-Veda*, subordinated to the glorification of Nature's God. To make the co-ordination complete, the worshipper must pour out his soul in manipulating the elements in the Divine Presence. That would be real worship. How few there are who know the true object of the *Arati* ! Superficial people look upon it as a meaningless mummery. Our spiritual degradation is so thorough that we ridicule it as a relic of Hindu superstition. We overlook its bright features and identify it with one of the priest's pious frauds. *Arati* is prayerfulness symbolized. And what grander symbols can we employ in prayer and supplication than the primal elements ?

It was time for us to depart from the temple. Our exit was not however easy , for today being an auspicious day a large crowd had collected therein. The crowd gradually dispersed and we were once more breathing outside. Could not something be done to light the temple in a more satisfactory manner ? The need to do so is really pressing.

Source : *Jagannatha Worship at Puri* (1892) by Bulloram Mullick. Reprinted by Kalyani Debi as *Lord Jagannatha in Indian Religious Life*. Calcutta : 1985.

Additional C.T.O.
Cuttack-I East Circle, Jobra, Cuttack

JAGANNATH TEMPLE DURING THE BRITISH RULE

Chintamani Acharyya

In 1803 Lord Wellesley issued the following instructions to Lieutenant Colonel Cambell, who was in charge of the British troops deputed to Orissa, for his dealings with the priests of the temple of Jagannath.

"On your arrival at Jagernaut you will employ every possible precaution to preserve the respect due to the Pagoda and to the religious prejudices of the Brahmins and pilgrims. You will furnish the Brahmins with such guards as shall afford perfect security to their persons, rites and ceremonials, and to the sanctity of the religious edifices, and you will strictly enjoin those you command to observe your orders on this important subject with the utmost degree of accuracy and vigilance.

"The Brahmins are supposed to drive considerable profits from the duties levied on pilgrims; it will not therefore be advisable at the present moment to interrupt the system which prevails for the collection of those duties.

"You will assure the Brahmins at the Pagoda of Juggernaut, that they will not be required to pay any other revenue or tribute to the British Government than that which they may have been in the habit of paying to the Maratha Government, and that they will be protected in the exercise of their religious duties."

For the first few years following the system of the Marathas, the Company's

Government made contributions to meet the deficit amount in the expenses of the Temple. From a letter dated the 19th December, 1807 addressed by Mr. G.W. Webb, the Collector, to Sir George Barlow Baronet K.B., the President of the Board of Revenue, Bengal, the following information we get as the different heads of income at the time:

- (i) Collection from the pilgrims at the Atharnala bridge for which the Daroga accounted to the *Sevaks*.
- (ii) Collections made by the *Sevaks* themselves from the same source.
- (iii) Income derived from the lands assigned in the Sataish Hazari Pergana.
- (iv) Charges payable by the Raja of Daspalla as an honour. The Raja supplies timbers for construction of cars. After the treaty, the Raja of Daspalla left them at Cuttack and the Paricha of the temple carried them to Puri.
- (v) Income out of the Mohun Bhog. The mother of Raghuji Bhonsala allotted Pergana Kodhar for the purpose and granted the same to Mahatma Joyram Das as *Amrutamonohi*. It was not connected with the temple account, but set apart for a private offering.
- (vi) Income out of the *Khanjas* or fixed assignments made by different persons. The Collector proposed to collect the amount

directly from the land-owners and to make payments from the Government treasury.

(vii) License fee paid by persons who sold *Mahaprasad* (holy food) within the temple compound.

(viii) Income from miscellaneous sources, such as payments made by those who put flags on the top of the Temple, or *Pindikas* (presents made before the gods). An Amin was deputed to ascertain the quantity of presents of cast bullion, jewels, etc. The whole of it was proposed to be brought to the Temple fund.

(ix) 484 yards of fine silk cloth supplied from the Company's warehouse in Calcutta.

(x) Income out of the *Sadabarta* (charity) lands granted to Gurumukh Das Adhikari of Jagannathballav Math. It was meant for distribution of charity to pilgrims in attendance at the Atharnala bridge. It was not a charge against the Temple, but was meant for payment to indigent pilgrims who were not allowed to cross the bridge. The village Boulpur was granted for the purpose, but it was subsequently acquired and a cash payment was made from the Government treasury.

The total average income per year from various sources, taking into consideration the total amount received during six years, prior to the report, was Rs.31,884-12 as and 13 gandas, and the average expenses per year was Rs.65,995-4as-9 gandas. The Collector applied for sanction to pay a sum of Rs.56,342-9as-8 gandas. The Collector's proposal was accepted on the 5th February 1808 by order of the Governor-General in Council.

A Paricha was in charge of the management of the Temple. On the 22nd March 1805 the Collector was authorised by the Board to receive applications from the Paricha in connection with the administration of the temple.

In 1806, the Christian Government endeavoured to give up the minute supervision of the idolatrous rites in the Temple and by Regulation IV of 1806, the superintendence of the Temple was transferred to a committee of three Pandits nominated by the Collector of Pilgrim Tax and approved by the Government. On the 12th April, 1808 a set of rules were framed and forwarded to the Collector for guidance of the *Sevaks*, and for admission of pilgrims into the Temple. The Collector proposed to allow free access to pilgrims on certain number of days. Regulation IV of 1806 classified pilgrims into two classes, but the Board directed to divide them into three viz. the first class to pay the same tax as prescribed by the Regulation, the second class to pay half of the tax leviable from the first class; the third class to pay at the rate of Rs.2/- per head.

In 1807, an inquiry was instituted to find out the quantity of land assigned to the Temple as endowed property, but in view of the proposal in 1808 to transfer the management to the Raja, the idea was abandoned.

In 1809, the committee of Pandits was abolished, and the temple was made over to the Raja of Khurda, who was recognised as hereditary Superintendent of the Temple. He was not, however, allowed absolute control; three officers, not removable without the sanction of the Government, were placed in the Temple to guard against any abuses on the part of the Raja, and were directed to report cases where the Raja issued orders inconsistent with the recorded rules and customs of the Temple. A fixed allowance was granted to him with distinct directions to utilise it for the maintenance of the Temple.

In 1840, by Act X of that year the Pilgrim tax was abolished and the Temple

authorities were prohibited to impose any kind of tax on pilgrims entering the Temple and its precinct. In the same year the Company's Government gave up all connections with the Temple and the Raja was vested with absolute control. The Government did not interfere with the ancient grants and continued to pay Rs.53,000 annually for the expenses of the Temple.

In 1843, the Sataisi Hazari Mahal yielding an annual rent of Rs.17,420 having been made over to the Raja, the annual grant was reduced to Rs.35,738. In 1845, it was further reduced to Rs.23,321 as the amount represented partly certain assignments of revenue granted by the Raja of Berar and partly certain dues called *Sair*, formerly collected on behalf of the Temple, on account of which compensation was due.

In 1856, the above amount was further reduced by seven thousand for expenses of supplying police guards for the Temple, but it was subsequently decided that the Superintendent would make his own arrangements for maintenance of peace and order inside the Temple and the Government would pay Rs.6,804 to him. In 1859, in lieu of payment of Rs.16,517, the Ekrajat Mahal yielding an equivalent income was transferred to the Raja. He employs a number of sepoy to maintain peace and order inside the Temple compound and to assist the Government Police staff during the Car Festival. The present income of the Temple is derived from the following miscellaneous sources besides those obtained from the landed estates :

- (i) *Pindika* or offerings made before the deities. These include jewels, gold and silver ornaments, coins, silk and cotton cloth, shawls, plates, cups, umbrellas, fans, etc.
- (ii) Sale proceeds of the *Koth-bhog* (*Mahaprasad* or the daily offerings) paid for from the Temple funds.
- (iii) Sale of wood and cloth used in Cars.
- (iv) Fee for granting license to Vendors of sweet-meat of Mahaprasad and of Nirmalya (half-cooked rice dried in the sun) inside the Temple; fee for license to collect pice from pilgrims near Rohin Koonda, the Gundicha Vedi and the kitchen.
- (v) Payments made by *Sebaitis* at the time of their first appointment, or for taking leases of hearths in the kitchen, or for placing *bhog* before the Ratnavedi.
- (vi) Miscellaneous collections made from pilgrims, e.g. for grant of privileges to light torches, use fans, put flags or striped cloths on the tower of the temple, grant of permission for placing marble slabs in the compound and also for *Panti Bhog* (offerings made on the way) during Chandan and Car Festivals.

The average income during 1925-1928 amounted to Rs.2,60,000 and expenditure the same. Recently the Raja leased out the right of selling ghee and other food stuff inside the Temple compound, which fetches a good income no doubt, but, it has the risk of bringing into the Temple adulterated articles, unless there be proper medical supervision and effective check.

Source : *Puri* (1941) by Chintamani Acharyya. Second Edition, Berhampur : Students' Store, 1949.

An eminent lawyer and educationist, Late Chintamani Acharyya was the Vice-Chancellor of Utkal University from 1948 to 1951.

CAR FESTIVAL

THROUGH THE EYES OF STIRLING AND HUNTER

Presented by Sandeep Mishra

Andrew Stirling (1793-1830) was the Persian Secretary to the Government of India and later, a Deputy Secretary in the Political Department. In 1828 he worked as the Private Secretary to the Governor General, W.B. Bayley. He was one of the distinguished scholars of his times. His seminal work, *An Account, Geographical, Statistical and Historical, of Orissa proper, or Cuttack* was published in the *Asiatic Researches* (Vol.XV 1825).

Sir William Wilson Hunter (1840-1900) came to Calcutta in 1862 and engaged himself in Indological studies. In 1869 he was appointed by Lord Mayo to organise a statistical survey of the Indian empire; in 1871 he became the Director General of Statistics. His works include *Comparative Dictionary of the Non-Aryan Languages of India and High Asia* (1868), *The Annals of Rural Bengal* (1868), *Orissa* (1872) and *Brief History of Indian Peoples* (1883). The excerpts from the works of Stirling and Hunter present interesting pictures of the Car Festival at Puri in the 1820s and 1870s respectively.

Andrew Stirling

Twenty-four high festivals enliven the religious year. They consist chiefly of the Vishnuvite celebrations, but freely admit the ceremonials of the rival sects. A vein of the old aboriginal rites runs through them all. At the Red powder Festival, a picturesque boat¹ procession of the gods about Easter on the sacred lake, devotees to the number of 40,000 indulge in *bhang* and other intoxicating drugs. Vishnu and Siva enjoy equal honours in the ceremony. The wild age is yearly commemorated in the abduction of the fair nymph by the enamoured god², a primitive form of marriage *per raptionem*, acknowledged by ancient Hindu law. The Aryan advance through India is celebrated on Rama's birthday,³ on which the god appears in the dress and arms of the Sanskrit hero who marched to the southern jungles of the

peninsula, and slew the king of Ceylon. At the Bathing Festival,⁴ when the images are brought down in great pomp to one of the artificial lakes, a proboscis is fastened to their noses so as to give them the look of the elephant god, Ganesha. The supremacy of Vishnu is declared, however, in the festival of the slaughter of the deadly Cobra-da-Capello⁵, the familiar of Siva and his queen. The rites that have crept into Vishnuvism, and which, according to the spirit of the worshipper, are either high religious mysteries or simple obscenities, are represented by the Birth Festival,⁶ in which a priest takes the part of the father and a dancing-girl that of the mother, of Jagannath, and the ceremony of his nativity is performed to the life.

But the Car Festival is the great event of the year. It takes place, according as the Hindu months fall, in June or July, and

probably owes its origin to a period long anterior to the temple itself. We have seen how Vishnuism at Puri is but the successor of the older Buddhistic creed. The Chinese traveller Fa Hian gives a curious account of the yearly procession of the Sacred Tooth from its regular chapel to a shrine some way off, and of its return after a stay there. This was in the fifth century A.D.; but the account applies so exactly to the Car Festival at the present day, that one of the most accurate of Indian observers pronounces the latter to be 'merely a copy'. Certain it is, that in its greatest ceremonials, as in its leading doctrines, the worship of Jagannath bears the impress of the ancient Buddhistic faith.

For weeks before the Car Festival, pilgrims come trooping into Puri by thousands everyday. The whole district is in a ferment. By the time the great car has risen to the orthodox height of forty-five feet, the temple cooks make their calculations for feeding 90,000 mouths. The vast edifice is supported on sixteen wheels of seven feet diameter, and is thirty-five feet square. The brother and sister of Jagannath have separate cars a few feet smaller. When the sacred images are at length brought forth and placed upon their chariots, thousands fall on their knees and bow their foreheads in the dust. The vast multitude shouts with one throat, and surging backward and forward, drags the wheeled edifices down the broad street towards the country-house of Lord Jagannath. Music strikes up before and behind, drums beat, cymbals clash, the priests harangue from the cars, or shout a sort of fescine medley enlivened with broad allusion and coarse gestures, which are received with roars of laughter by the crowd. And so the dense mass struggles forward by convulsive jerks, tugging and sweating, shouting and jumping, singing and praying and swearing. The distance from the temple to the country-house is less than a mile; but the

wheels sink deep into the sand, and the journey takes several days. After hours of severe toil and wild excitement in the July tropical sun, a reaction necessarily follows. The zeal of the pilgrims flags before the garden-house is reached; and the cars, deserted by the devotees, are dragged along by the professional pullers with deep-drawn grunts and groans. These men 4200 in number, are peasants from the neighbouring fiscal divisions, who generally manage to live at free quarters in Puri during the festival.

Once arrived at the country-house, the enthusiasm subsides. The pilgrims drop exhausted upon the burning sand of the sacred street, or block up the lanes with their prostrate bodies. When they have slept off their excitement, they rise refreshed and ready for another of the strong religious stimulants of the season. Lord Jagannath is left to get back to His temple as best he can; and in the quaint words of a writer half a century ago, but for the professional car-pullers, the god 'would infallibly stick' at his country-house.

In a closely packed eager throng of a hundred thousand men and women, many of them unaccustomed to exposure or hard labour, and all of them tugging and straining to the utmost under the blazing tropical sun, deaths must occasionally occur. There have doubtless been instances of pilgrims throwing themselves under the wheels in a frenzy of religious excitement. But such instances have always been rare, and are now unknown. At one time several unhappy people were killed or injured every year, but they were almost invariably cases of accidental trampling. The few suicides that did occur were for the most part cases of diseased and miserable objects, who took that means to put themselves out of pain. The official returns now place this beyond doubt. Indeed, nothing could be more opposed to the spirit of Vishnu-worship than

self-immolation. Accidental death within the temple renders the whole place unclean. The ritual suddenly stops, and the polluted offerings are hurried away from the sight of the offended god. According to Chaitanya, the apostle of Jagannath, the destruction of the least of God's creatures was a sin against the Creator. Self-immolation he would have regarded with horror. The copious religious literature of his sect frequently describes the Car Festival, but makes no mention of self-sacrifice, nor does it contain any passage that could be twisted into a sanction for it. Abul Fazl, the keen Moslem observer, is equally silent, although from the context it is almost certain that, had he heard of the practice, he would have mentioned it.

So far from encouraging self-immolation, the gentle doctrines of Jagannath tended to check the once universal custom of widow-burning. Even before the Government put a stop to it, our officials observed its comparative infrequency at Puri. It is expressly discountenanced in the writings of the Vishnuvite reformers and is stigmatized by a celebrated disciple as 'the fruitless union of beauty with a corpse.'

It would be well for Jagannath if these old calumnies were the only charges which his priests had to answer. Lascivious sculpture disfigures his walls, indecent ceremonies disgrace his ritual, and dancing girls with rolling eyes put the modest female worshippers to the blush. The priests give a spiritual significance to these most questionable features of modern Vishnuvism, and a devout Hindu no doubt looks on them with different eyes from ours. To the pure, all things are pure. But these are not sole corruptions of the faith. The temple of Jagannath, the *colluvio religionum* in which every creed obtained an asylum and in which every class and sect can find its god, now closes its gates against the

low-caste population. I have tried in vain to trace the history of this gross violation of the spirit of reformed Vishnuvite faith. Even at the present moment no hard and fast line exists between the admitted and the excluded caste. I have taken down lists of the latter from several natives of Puri but each list materially differs from all the others; and I am told that the priests are much less strict to mark the disqualification of castes in pilgrims from a distance than among the non-paying local populace. Speaking generally, only those castes are out who retain the flesh-eating and animal-life destroying propensities and professions of the aboriginal tribes.

A man must be a very pronounced Non-Aryan to be excluded. Certain of the low castes, such as the washerman and potters, may enter half-way, and standing humbly in the court outside the great temple, catch a glimpse of the jewelled god within. But unquestionable Non-Aryans, like the neighbouring hill-tribes or forest races, and the landless servile castes of the lowlands, cannot go in at all. The same ban extends to those engaged in occupations either offensive in themselves, or repugnant to Aryan ideas of purity: thus, wine-sellers, sweepers, skimmers, corpse-bearers, hunters, fishers, and bird-killers. Basu, the fowler, would now be driven from the doors of the temple dedicated to his god. Criminals who have been in jail, and women on bad character, except the privileged temple girls, are also excluded: with this difference, however, that a criminal may expiate the defilement of imprisonment by penance and costly purifications: but a woman once fallen can never more pass the temple gates.

William Wilson Hunter

The principal ceremonies of the temple of Jagannath, its festivals, the rules for the collection of the tax, and general system of management, have been described with

sufficient accuracy and detail by Hamilton. The idols of the place may be seen daily, with few exceptions, seated on their *Simhasan*, or throne, within the sanctuary, but they are publicly exposed to view on two occasions only in the year, the Asnan and the Rath Yatra. At the Asnan or festival of the bath, Jagannath and his brother, after undergoing certain ablutions, assume what is called the Ganesh Bhues or form of the elephant-headed god, to represent which the images are dressed up with an appropriate mask. Thus arrayed, they are placed on a high terrace overlooking the outer wall of the temple, surrounded by crowds of priests who fan them to drive away the flies, whilst the multitude below gaze in admiration.

At the Rath Yatra, the images, as is well known, are indulged with an airing on their cars and a visit to the god's country house, a mile and a half distant, named the Goondicha Nour, after the Rani of Maharaja Indradyumna who founded the worship. The display which takes place on this occasion has been often before described, but some brief notice of it will naturally be expected in a paper treating professedly of Cuttack.

On the appointed day, after various prayers and ceremonies have been gone through within the temple, the four images are brought from their throne to the outside of the Lion gate – not with decency and reverence, seated on a litter or vehicle adapted to such an occasion – but a common cord being fastened round their necks, certain priests to whom the duty appertains, drag them down the steps and through the mud, whilst others keep the figures erect and help their movements by shoving them from behind, in the most indifferent and unceremonious manner, as if they thought the whole business a good joke. In this way, the idols go rocking and pitching along through the crowd, until they reach the cars which they are made to ascend by a similar process up an

inclined platform reaching from the stage of the machne to the ground. On the other hand, a powerful sentiment of religious enthusiasm pervades the admiring multitude of pilgrims assembled without, when the beloved images first make their appearance through the gate. They welcome them with the loudest shouts of joyful recognition and stunning cries of Jye Jagannath, victory to Jagannath; and when Jagannath Himself, is dragged forth the last in order, the air is rent with plaudits and acclamations. These celebrated idols are nothing more than wooden busts about six feet in height, fashioned into a rude resemblance of the human head resting on a sort of pedestal. They are painted white, yellow, and black respectively, and are decorated with a head dress of different coloured cloths shaped something like a helmet. The two brothers have arms projecting horizontally forward from the ears. The sister is entirely devoid of even that approximation to the human form. Their Rathes or cars have an imposing air from their size and loftiness, but every part of the ornament is of the most mean and paltry description, save only the covering of striped and spangled broad cloth furnished from the Export Warehouse of the British Government, the splendour and gorgeous effect of which compensate in a great measure for other deficiencies of decoration. After the images have been safely lodged in their vehicles, a box is brought forth containing the golden or gilded feet, hands, and ears of the great idol, which are fixed on the proper parts with due ceremony, and a scarlet scarf is carefully arranged round the lower part of the body or pedestal. Thus equipped and decorated, it is worshipped in much pomp and state by the Raja of Khurda, who performs before it the ceremony of the *Chandalo*, or sweeping, with a richly ornamented broom. At about this period of the festival, bands of villagers enter the crowd dancing and shouting, with music

playing before and behind, each carrying in his hand a branch of a tree. They are the inhabitants of the neighbouring Pergunnahs, Raheng, Limbai, and c. called Kalabetiahs, whose peculiar duty and privilege it is, conjointly with the inhabitants of Puri, to drag the Rath. On reaching the cars, they take their station close to them, and soon as the proper signal has been given, they set the example to the multitudes assembled, by seizing on the cables, when all advance forwards a few yards, hauling along generally two of the Raths at a time. The joy and shouts of the crowd on their first movement, the creaking sound of the wheels as these ponderous machines roll along, the clatter of hundreds of harsh sounding instruments, and the general appearance of so immense a moving mass of human beings, produce, it must be acknowledged, an impressive, astounding, and somewhat picturesque effect, whilst the novelty of the scene lasts. At each pause, the Dytahs or charioteers of the god advance forwards to a projecting part of the stage, with wands in their hands, and throwing themselves into a variety of wild and frantic postures, address some fable or series of jokes to the multitude, who grunt a sort of response at the proper intervals. Often their speeches and actions are grossly and indescribably indecent. The address generally closes with some peculiarly piquant allusion, when the gratified mob raise a loud shout as their final response, and all rush forward with the cables. The progress made varies greatly according to the state of the roads, the care used in keeping the Raths in a proper direction, the zeal and number of the pilgrims, and the will of the priests or as they say of the god, the former having some method of choking the wheels, and thereby preventing the movement of the cars, notwithstanding the utmost efforts of the credulous multitude to advance forwards. Generally, from two to three days are

consumed in reaching the Gondicha Nour, where the images are taken out. Before even this period has elapsed, the curiosity and enthusiasm of the pilgrims have nearly quite evaporated, they steal off in numbers and leave Sri Jeo to get back to the temple as he may. Without indeed the aid of the villagers before described, and of the population of Puri who hold their ground free of rent on condition of performing this service to the deity, the Raths would now-a-days infallibly stick always at the Gondicha Nour. Even the god's own proper servants will not labor zealously and effectually without the interposition of authority, and I imagine the ceremony would soon cease to be conducted on its present scale and footing, if the institution were left entirely to its fate and to its own resources, by the officers of the British Government.

Notes :

1. The Chandan Yatra lasts for 42 days from the 3rd day of the bright fortnight of Baisakh to the 14th day of the bright fortnight of Jyeshtha.
2. Rukmini-harana-Ekadasa the 11th day of the bright fortnight of Jyeshtha.
3. Ramanavami or the birthday of Rama is celebrated in the temple on the 9th day of the bright fortnight of Chaitra.
4. Snana Yatra, observed on the full moon day of Jyeshtha.
5. Kaliya-dalana festival observed on the 11th day of the dark fortnight of Bhadrava. This cobra has no connection with Siva. It probably represents the cult of Naga worship which was superseded by the Krishna Cult.
6. Janmashtami or the birthday of Krishna is celebrated in the temple on the 8th day of the dark fortnight of Bhadrava.

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JAYADEVA

Subhas Chandra Pattanayak

It is strange that Jayadeva, the court poet of King Laxman Sen of Bengal, is not recalled by the Bengalis. This is because, most Bengalis have mistaken Orissa's Sri Jayadeva as the court poet of Laxman Sen and misled rest of their folk in this regard.

Not that, Bengalis are unaware of a Jayadeva hailing from their state. But after mistaking Orissa's Sri Jayadeva as the court poet of Laxman Sen and after spreading many a concocted stories in support of their mistaken claim, they are now reluctant to admit the truth. The eagerness to bury the truth forever is so very rampant that an eminent scholar like Dr Suniti Kumar Chatterjee has tried to project a group of verses attributable to Jayadeva, the court poet of Laxman Sen, compiled in a work titled *Sadukti-Karnamruta*, as the verses written by Sri Jayadeva of Orissa who was never a court poet of any king, let alone of Laxman Sen. Such blatantly misleading tactics are resorted to partly because of hyper-active regional nationalism and partly because of the fear that Bengali community might come under criticism for having wrongfully claimed Sri Jayadeva of Orissa as their own, if the truth is not buried.

A section of Bengalis had the audacity to claim that Oriya was not an independent language but a part of their own ! Later, of course, the linguist in Dr S.K. Chatterjee admitted that Oriya was the elder sister of Bengali as a language (vide I.H.Q. Vol.XXIII, 1947- page 337). Suffice it would be to say

that, envious of the tremendous cultural tradition of Orissa where lucid lyrics were not only written on palm leaves but also carved in the lovely damsels and stubborn lovers, in the devout warriors and divine philosophers on bodies of its splendid temples, a section of Bengalis had, in the past, made an all-out attempt to misappropriate the Oriya language, culture and literature.

In respect of Sri Jayadeva, author of the most popular love-lyrics, compiled under the title *Sri Gitagovinda*, they have attempted to do the same. Stories and sequences have been cleverly concocted and misinterpretations have been deliberately made to make out a case that Sri Jayadeva of *Sri Gitagovinda* was not an Oriya by birth, but a Bengali.

As a result, Jayadeva of Bengal, who was a respected writer of his days and famed as Piyusavarsa (meaning one who showers nectar through his writings), is never remembered in the land, where, he was, once upon a time, during the era of Laxman Sen, reigning over the Bengali world of letters. It is a shame that a nation that claims to be culturally very alert is going on ignoring its very own Jayadeva in order to keep alive its totally misconceived claim over Sri Jayadeva of Orissa.

The motive behind showing Orissa's Jayadeva as Bengal's is so well-orchestrated that even the central Sahitya Akademi has been used for this false propaganda. It has published a book under the title *Jayadeva* written by

Dr Suniti Kumar Chatterjee, who has devised new methods to mislead the readers into an impression that Jayadeva belonged to Bengal.

In this book, he has mischievously mentioned that Jayadeva is also claimed by Orissa. Having played this mischief in the caption of chapter III of his book, Dr Chatterjee has mentioned of only one "learned article" of Pandit Kedar Nath Mahapatra wherein Jayadeva has been "claimed for Orissa on literary and other grounds," and then, with an escapist eagerness, he has shied away from the said article. Had he not been eager to escape, he should have discussed the said "learned article" in details in order to show if Pandit Mahapatra had erred.

The central Sahitya Academy should have asked Dr Chatterjee to rebut the arguments of Pandit Mahapatra and to rewrite the book before entertaining it for publication (at least by appending the said "learned article", so that the readers arrive at their own conclusions on the real birth place of Sri Jayadeva after studying both the works). This has not been done lest Bengal's claim be lost.

Why did Dr Chatterjee shy away from the article of Pandit Mahapatra? This is simply because it is self-admittedly "well-documented." He could not have rebutted what Kedarnath has established by quoting evidences from many a non-Oriya authors who have made unambiguous mentions of Sri Jayadeva belonging by birth to Orissa. A few such literary evidences from the article of Kedarnath Mahapatra are reproduced here below :

- In *Sampradaya-pradipa*, vide '*History of Dharmasastra Literature*, Vol.I by Dr P.V. Kane-pp.660-written by Goda Dwivedi (1553-54 AD), It is stated that Sri Jayadeva belonged to Utkala.
- Mahipati of Maharastra in his *Bhakta-Vijaya* has described Sri Jayadeva as

an incarnation of Vishnu, belonging to the village named 'Tinduvilva' near the sacred city of Purusottam i.e., Puri in Orissa.

- Navaji of Gwalior in his *Bhaktamala* in Hindi has assigned Sri Jayadeva to Utkala i.e., Orissa vide *J.K.H.R. Society* Vol.I p.243 and 245.
- Chandra Dutta of Mithila in his *Bhaktamala* in Sanskrit printed by the Venkateswara Press, Bombay has described Sri Jayadeva to be an inhabitant of the Brahmin village Bindavilva near "Jagannath Puri". In this work he has described how *Gitagovinda* was composed at Purusottama i.e., Puri, and how it was being recited by the poet and his wife with great devotion to Lord Jagannath.

Relevant portions of such historical documents are quoted by Pandit Mahapatra in his "well-documented" article. Had Dr Chatterjee dared to rebut what Kedarnath has proved, he had to have disprove what the aforesaid authors have said of Sri Jayadeva's Oriya origin. This could never have been possible. Therefore, he has very cunningly avoided the article of Pandit Mahapatra, even though according to him it is "well-documented."

Not only Pandit Kedar Nath Mahapatra, but many others have proved that Sri Jayadeva, the author of the immortal love-songs compiled in *Sri Gitagovinda* was an Oriya by birth and belonged only to Orissa.

All of them have proved on "literary and other grounds" that the Bengali claim over Sri Jayadeva is totally misconceived and absolutely baseless. They have rebutted all arguments advanced by the Bengalis in favour of their claim on Sri Jayadeva.

Mention may be made of Dr Bhagaban Panda who has edited for the Directorate of

Culture, Government of Orissa, the *Sri Gitagovinda Mahakavyam* on the basis of the oldest commentaries thereon known as *Sarvangasundari* and *Srutiranjani* in Sanskrit. In both these commentaries, Kenduvilva has been interpreted as the birth place of Sri Jayadeva in Orissa. This particular work of Dr Panda is worth mentioning because of its research-based introduction written in English.

If for any Bengali or for any member of the central Sahitya Akademi, understanding the works of Kavichandra Kali Charan Pattanayak, Dr Satyanarayan Rajguru, Prof. Nagendranath Pradhan, Pandit Nilamani Mishra and a lot others become difficult because of the language, they are invited to go through the aforementioned works of Dr Panda and Pandit Mahapatra published by the Directorate of Culture of Orissa and the Orissa Sahitya Akademi respectively. Then only the ridiculously wrong claim of Bengalis can be comprehended.

It is known to history that the Vajrayan school of Buddhism was given birth to by King Indrabhuti of Uddiyana i.e., Orissa, who christened Buddha as Jagannatha. His citadel linked to the golden triangle of Orissa, namely the area spangled with the temples of Konark, Puri and Bhubaneswar, witnessed rise of a new civilisation which stands lost under the tide of time. I suggest, it may be called the *Mahodadhi Civilisation*. Sri Jayadeva was a creation of this civilisation. Mahodadhi is a typical name given by the people of Orissa to the sea near Puri. Nowhere except Orissa, the sea is called by this name.

The Oriyas of those days not only took culture of our country to foreign lands and settled colonies there, but also built unique monuments, the likes of which are never found elsewhere, specifically in Bengal. This civilisation gave birth to temples of Konark, Puri and Bhubaneswar where the philosophy of sexual union was carved out in the stone images as classic symbols of waves rising out of and returning into the sea; of consciousness

emanating from and flowing back into the supreme consciousness, of earthly nature blooming forth from and collapsing back into the supreme nature again.

Sri Jayadeva was a creation of this civilisation. He was a part of this civilisation and his *Astapadis* compiled in *Sri Gitagovinda* were intentionally composed to provide this civilisation with a supportive literature, the intricacies of which the Bengalis are yet to understand. As the Konark belongs to Orissa, so does Sri Jayadeva.

It is time the central Sahitya Akademi extricate itself from the traps of Bengalis in which it has fallen, by publishing Dr Chatterjee's false propaganda on Jayadeva. Being the apex official body of Indian literature, it should have never published the book before ensuring final and conclusive settlement of admittedly rival claims.

However, it would be gainful for the Akademi to read Vachaspati Gairala's *History of Sanskrit Literature* in Hindi published by the Choukhamba Vidya Bhavan, where he has discussed on Jayadeva who was the real court poet of Laxmana Sen of Bengal. This Jayadeva, according to Gairola, was not the son of Bhoja Deva and Bamadevi and was totally different from Sri Jayadeva of Orissa.

The sooner it is understood the better. Because thereby the unending controversy and confusion shall not only end, but also the world shall know that the Bengalis had a Jayadeva of their own too, who was definitely different from Sri Jayadeva of Orissa, who having taken birth near Puri, authored the love-lyrics compiled in *Sri Gitagovinda*, for the purpose of providing a supportive literature to the philosophy of Vajrayan, that developed in the Mahodadhi Civilisation of Orissa.

Courtesy : 'The Utkal Age', *The Asian Age*, 17, 18, 19, 20 May 2000.

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FESTIVALS OBSERVED IN SRIMANDIRA

CHANDAN YATRA

The festival is observed for a period of 42 days starting from Baisakh Shukla Trutiya or Akshaya Trutiya. Mahalakshmi and Bhudevi accompanied by proxies of Sri Jagannath i.e., Madanmohan, Rama Krushna, Lakshmi, Saraswati and five Shivas, i.e. Sri Lokanath, Sri Yameshwar, Sri Kapalamochana, Sri Markandeswara and Sri Nilakantheswar in different palanquins move to the Narendra Tank for a ritual evening cruise everyday for 21 days (Bahara Chandan). At the Chandan Mandap inside the pond the deities engage themselves in watersport in the specially arranged vats of sandalpaste water. In the valedictory night the deities cruise for 21 times. The Chandan Yatra is also otherwise known as Gandhalepana Yatra.

The second period of twentyone days is known as the Bhitara Chandan or Inner Chandana as during this period the festival takes place inside the temple premises and the deities play in the water on four occasions viz, on the 11th day of the dark fortnight, on the new moon day, on the 6th and 11th day of the bright fortnight of the month of Jyestha. A consecrated cistern in the temple represents the Narendra Tank.

NILADRI MAHODAYA

The festival is observed on the 8th day of the bright fortnight of Baisakh. One hundred and eight pots of consecrated water are offered to the deities and other nitis are performed.

NRUSINGHA JANMA

Celebrated on the 14th day of the bright fortnight of Baisakh when the image of Nrusingha is taken in a procession to Jagannathaballava where some nitis are performed and after that the deity returns to the temple.

SHITAL SASTHI

The 6th day of the bright fortnight of Jyestha. The images of Dolagovinda and Pancha Pandava Siva are taken to the temple of Lakshmi where a ceremony is performed.

RAJENDRAVISEKA

The 10th day of the bright fortnight of Jyestha. Lord Jagannath has his Abhisek and the proposal of his marriage with Rukmini is broached.

RUKMINI HARANA

On the 11th day of the bright fortnight of Jyestha Madanmohan, the representative deity of Sri Jagannath, elopes Rukmini from the temple of Shri Bimala while she is offering worship and after that the marriage is performed.

SNANA YATRA: (Jyestha Purnima the Birthday of Shri Jagannath)

(i) The three deities are brought in a colourful *pahandi* procession to the decorated Snana Vedi, an elevated bathing platform in the Ananda Bazar (on the north-east corner of the outer enclosure), for a ritual bath. Sudarsana and Madanamohana also join them. 108 pitchers full of scented water are fetched from a sacred well (Suna Kua, near the North Gate) and are poured over the deities amidst chanting of *mantras* and loud rejoicings. Soon after their bath appears Jagannath in the form of Ganesha. Subhadra appears in Padma-vesha. This particular *vesha* is called Gaja Vesha. Puri Raja or his representative, Mudiratha (or Mudirasta), conducts *chherapamhara* (ritual cleaning on the Snanamandap).

(ii) Anasara (From Snana Purnima to Asadha amavasya)

The deities are ceremonially brought back to the *Anasarapindi* (i.e. a sideroom in the porch) where three circular stone pedestals for the deities were already placed. There they stay sequestered for a period of 15 days. During this period, the deities are given fresh coats of paint. Special *anasara nitis* are performed. Only the Daitas attend to the deities. An improvised bamboo wall (*anasara pati*) bearing the paintings of the deities is however, placed there for a proxy worship by the devotees. Coats of successive indigenous paints given to the deities take a long time to dry up. It is believed that the deities suffer from fever on account of elaborate bath and for that, they are kept on dietary provisions (no cooked food is served) and are nursed by the Daitas, the kinsmen of God belonging to the Sabar tribe.

NETROTSAVA (NAVA YAUVANA DARSHAN)

On the concluding day of the *anasara* (i.e. Asadha amavasya or Ubha amavasya) the deities decked in their finest robes and ornaments appear before devotees. The festival of the reappearance of Jagannath after *anasara* is called Navayauvana or fresh youth. The ceremony of giving finishing touches to the eyes of the deities is called Netrotsava.

RATHA YATRA (GHOSA YATRA)

On the Asadha shukla dwitiya, after preliminary rituals the three deities and Sudarshan are ushered into their specially built decorated chariots parked near the Simhadwar in a ceremonial *pahandi* procession. The Thakur Raja of Puri conducts the ceremonial *chhera panhara* on the three chariots. The chariots are pulled amidst loud cheers and playing of various musical instruments.

The chariots rumble through the Grand Road to reach the Gundicha Mandir, situated at a distance of 3 kms north-east of the Sri Mandir. On the way, the deities are offered *pankti* (wayside sacred offerings) by heads of various *maths*. The deities are ushered into the Gundicha Temple the next day and there they enjoy a weeklong sojourn. The flags on the chariot-spires are worshipped everyday.

Hera Panchami is observed on the Shukla Panchami. The image of Goddess Lakshmi is ceremonially taken to Gundicha Temple where the chariots are anchored. She does not call on Jagannath, rather leaves the frontyard of the Gundicha Temple abruptly causing a little damage to Jagannath's chariot, Nandighosha. She comes back to her Temple via Hera Gouri Sahi.

On the eighth day, the chariots are placed facing south-west for resumption of their return journey next day.

BAHUDA YATRA (Asadha Shukla dashami)

The return journey of the deities commences on the ninth day. On their way back, they halt at Mausī Ma Temple and receive cake from their aunt. Then they move on. Chariots of Balabhadra and Subhadra reach Simhawar first and Nandighosha stays back in front of the palace of Puri Raja. From the *chahani mandap* (viewing platform, near the Snana Mandap), Goddess Lakshmi watches the safe return of Lord Jagannath. Nandighosha finally reaches the Simhadwara and that marks the end of the journey.

On the 11th day, the deities still occupying their chariots outside the Simhadwara are richly decorated with various gold ornaments brought from the Temple Store. They appear in Suna Vesha.

On the 12th day, Niladri Vijaya is celebrated. Balabhadra and Subhadra in ceremonial *gotipahandi* are ushered into the ratna Simhasana whereas Jagannath alone is left behind and becomes a target of mock humiliation by Devadasis at the bidding of Lakshmi. When this pleasant repartee is over, Jagannath and Lakshmi are reunited. This event is known as Lakshmi-Narayan Bheta. Then Lord Jagannath majestically repairs to his ratnasimhasana and joins his brother Balabhadra and sister Subhadra.

SAYANA EKADASHI

On the 11th day of the bright fortnight of Asadha, the Sayana Utsava or Sleeping Ceremony is performed. The *adhivasa nitis* are performed the previous day. At night the representative images Shrinarayan, Vasudeva and Bhubaneswari representing Jagannath, Balabhadra and Subhadra respectively are brought to the well-decorated sleeping chamber and placed on the cots. They are invoked with the prayer, 'O Lord, do please sleep for four months for the welfare of the universe'. Then they are laid on their respective beds.

GARUDA SAYANA DWADASHI

The ceremony is performed on the 12th day of the bright fortnight of Asadha.

KARKATA SANKRANTI OR DAKHINAYAN YATRA

As the sun begins to move to the autumnal equinox, a festival called *Dakhinayan Yatra* is observed.

CHITALAGI AMABASYA

On the newmoon day in the month of Shrabana the gold and stone-set chitas (ornaments for the forehead) removed from the deities during Snana Yatra are again put on them.

JHULANA YATRA

It is celebrated in the temple from the Shrabana Sukla Dasami upto Pratipada. Madanmohan, the proxy of Jagannath Saraswati, and Lakshmi are placed on decorated swings in Jhulan Mandap and crowds of pilgrims congregate in the temple to see the festival. Different mathas of Puri also celebrate this festival with great pomp and grandeur.

GAMHAPURNAMI OR BALABHADRA JANMA

On the full-moon day in the month of Shrabana nitis are performed to celebrate the birthday of Balabhadra. The deities wear gold and silken rakhis.

RAHUREKHA LAGI

Rahurekha ornaments for the forehead are worn by the deities on the 5th lunar day of the dark fortnight of Bhadrav.

KRISHNA JANMA

It is celebrated in the temple on the 8th day of the dark fortnight of Bhadraba. On this day ceremonies regarding the birth of Lord Krishna are performed. On the next day Nandotsava is observed.

KRISHNA LILA

Nitis relating to Krishna Lila such as *Banabhoji Besha*, *Koli Bika*, *Kaliya Dalana*, *Pralambasura Badha* are performed.

SATPURI AMABASYA

The new moon day of Bhadrav. On this day huge quantities of sweets known as *Satpuri Tada* are offered to the deities.

GANESH CHATURTHI

The 4th day of the bright fortnight in the month of Bhadrav. Panji Puja is done in Saraswati temple and various Pujas are performed in the temple of Ganesh.

REKHA PANCHAMI OR RISI PANCHAMI

The 5th day of the bright fortnight in the month of Bhadrav.

RADHASTAMI

The 8th day of the bright fortnight in the month of Bhadrav is celebrated as the birthday of Sri Radha. On this day nitis are performed by taking out Shri Sudarsan to the four Ashramas.

PARSVAPARIVARTANA

On *Haribasara* day or the 11th day of the bright fortnight in the month of Bhadrav, the Parsvaparibartan (turning of sides) festival is performed. On this day at evening after the usual rituals, the god is requested to change the side.

BAMAN JANMA OR SUNIA

Various nitis are performed relating to the birth of Baman on the 12th day of the bright fortnight of Bhadrav. Sunia also marks the beginning of the Oriya new year.

ANANTA CHATURDASHI

On the 14th day of the bright fortnight in the month of Bhadrab the ceremony is performed in Shri Ananta Basudev temple.

INDRA-GOVINDA PUJA The puja is celebrated on Bhadrab Purnima, the fullmoon day in the month of Bhadrav.

SAHASRA KUMBHA ABHISEK

Aswina Krishna Astami, i.e., the 8th day of the dark fortnight of Aswina. Abhisek of goddess Durga is done at Majana Mandap and from this day Shola-Puja is performed in the temple of Shri Bimala and other goddesses.

DWITIYA OSHA is performed by goddess Lakshmi in her temple.

DASAHARA On the tenth day of the bright fortnight in the month of Aswina, Ayudha Puja and Vijaya Dashami celebrations are performed.

KUMAR PURNIMA On the fullmoon day in the month of Aswina the sevakas representing Shri Jagannath and Shri Lakshmi play dice.

HARI UTTHAPANA EKADASHI

On the 11th day of the bright fortnight in the month of Kartik the gods are awakened from their divine slumber. The festival is also called 'Probadhana Yatra' or rising ceremony.

GARUDA UTTHAPAN DWADASHI is performed on the 12th day of the bright fortnight in Kartik.

NAVANNA

Various extra *bhogas* are offered on this occasion. There is no fixed day for this festival but it is fixed by the temple astrologer according to the stars of Shri Jagannath.

PRATHAMASTAMI

The 8th day of the dark fortnight in the month of Margasira when Bandapana is done.

ODHANA SASTHI

The 6th day of the bright fortnight in the month of Margasira. From this day *ghodalagi* begins, i.e., the deities are dressed in winter garments.

BAKUL AMABASYA On Pousa Amabasya special *bhogas* including *gaintha* are offered to the deities.

PUSYABHISEKA

Nitis such as Adhivasa, etc., are performed on the full-moon day in the month of Pousa,. Pots filled with perfumed water are taken from Bhoga Mandap to the Ratna Vedi. This Abhiseka is performed for the representative deities like Rama, Sita and Laskhmana for which it is also known as *Ramabhiseka*.

UTTARAYANA YATRA is performed on the Makar Sankranti day when the sun moves towards vernal equinox.

BASANTA PANCHAMI

Panji Puja is done in the Saraswati temple, and there is some modification in Ghodalagi i.e., in the winter garments worn by the deities.

MAGHA PURNIMA Gajaudharana Besha takes place on this day.

SIVA-RATRI Hari Hara Bheta takes place at Shri Lokanath temple.

BENTA OR SIKAR

This festival is performed on the 1st, 4th, 8th and the 12th day of the bright fortnight of Phalgūna. On these days the image of Dolagobinda is taken to Jagannathaballava Math which is known as the pleasure garden of Jagannath, and coconuts are struck with arrows by some *sevakas* symbolising *mrugaya*.

DOLA YATRA

It is performed during the period from Phagu dashami, the 10th day of the bright fortnight of Phalguna to the Purnima or fullmoon day. The representative deities of Lord Jagannath are taken to the Dola Vedi and various nitis are performed. This is also known as Vasantotsab. Fagu or red powder is sprinkled on the deities.

CHAITRA GUNDICHA

A festival is observed on the 6th day of the bright fortnight of Chaitra in the Sun temple inside the temple premises.

ASHOKASTAMI

It is celebrated on the 8th day of the bright fortnight of Chaitra. Shri Bhandar Lokanath is taken in a procession to the temple of Isaneswar Mahadev where certain ceremonies are performed. The deity returns to the temple after attending to some nitis at Jagannathaballava.

RAMA NAVAMI

The festival begins with the celebration of the birth of Shri Rama on the 9th day of the bright fortnight of Chaitra and continues for some days. Rama Lila is performed in which different *sahis* or localities in the town participate.

DAMANAKA CHORI, DAYANALAGI

The festival is celebrated on the 13th and the 14th day of the bright fortnight of Chaitra. The deities, Rama and Krishna are taken in a procession to Jagannathballava Matha from where a scented plant called Dayana is stealthily brought and on the next day offered to the deities by observing elaborate rites.

PANA SANKRANTI OR MAHABISHUBA SANKRANTI

Special nitis are performed in the temple on this day. The day marks the beginning of the Oriya New Year.

PLACES OF TOURIST INTEREST IN AND AROUND PURI

1. Shree Jagannath Temple
2. Shree Lokanath Temple
3. Langulibaba Ashram (Samadhipitha)
4. Baseli Thakurani Temple
5. Kapalamochana, and Manikarnika Well
6. Harachandi Temple
7. Tota Gopinath Temple
8. Pandya Maharshi Ashram and Jambeswar Temple
9. Haridas Samadhi and Atibadi Jagannath Das Samadhi
10. Radhakanta Matha and Chaitanya Gambhira
11. Kanchi Kamakoti Ashram
12. Guru Nanak Ashram (Baula Matha) - Bhai-Bohu-Dedhasur Well.
13. Swargadwar Ghat
14. Mukunda Senapati or Masani Mahavira
15. Gobardhana Pitha (Sankaracharya Matha)
16. Bata Lokanath Temple
17. Beda Bhawan
18. Varahi Thakurani
19. Shyamakali Temple
20. Asta Sambhu Temple
21. Swetaganga and Sarvabhauma Bhattacharya Matha
22. Dakshinakali Temple
23. Gachhakali Temple
24. Anandamayee Ashram
25. Maricha Thakurani
26. Ramachandi Temple
27. Narendra Tank (Chandan Sarovar)
28. Jatiababa Ashram
29. Markanda Tank and Markanda Ashram
30. Jagannath Mausima Temple
31. Atharanala Temple
32. Alamachandi Temple
33. Badasanka—Bankimuhana Ramachandi
34. Sri Gundicha Temple
35. Nrusinghanath Temple
36. Indradymna Temple
37. Nilakantheswar Deva
38. Siddhamahavira Temple, Panchamukhi Mahavira
39. Daria Mahavira Temple
40. Sunara Gauranga
41. Ugrasena Deva Temple
42. Masani Chandi Temple
43. Smasana Kali Temple
44. Kamaksha Temple
45. Siddhavakula Math
46. Chakratirtha and Varuna Dev Abode
47. Sri Jagannath Sanskrit University
48. Bata Mangala Temple
49. Jaganath Ballav Math
50. Odia Math
51. Emar Math
52. Sri Ram Temple near Rly. Station area
53. Rameswar Temple, College Road
54. Jhadeswari Temple
55. Satya Mahavir Temple, VIP Road
56. Nilakantheswar Temple, Station Square
57. Boudha Temple, Station Bazar
58. Ginaribant Ashram, Lokanath Road
59. Beleswar Temple, Marine Drive Road
60. Chandrabhaga Sea Beach, Konark Road
61. Sun Temple, Konark
62. Sakhigopal Temple, Sakhigopal
63. Bakulvana, Panchasakha Samadhi Pitha, Sakhigopal.
64. Kali Temple, Bira Govindpur
65. Siruli Mahavir Temple, Siruli
66. Uttarayani Temple, Satasankha
67. Mangala Temple, Kakatpur
68. Karamala Abhiram Paramahansa Ashram, Karamala
69. Baliharachandi Temple, near Brahmagiri
70. Alarnath Temple, Brahmagiri
71. Balikapileswar Temple, Marine Drive Road
72. Biswanath Temple, Biswanath Hill, Delang
73. Ramachandi Temple, near Konark Marine Drive
74. Varahi Temple, Chaurasi

THE CHARIOTS AND THE CAR FESTIVAL

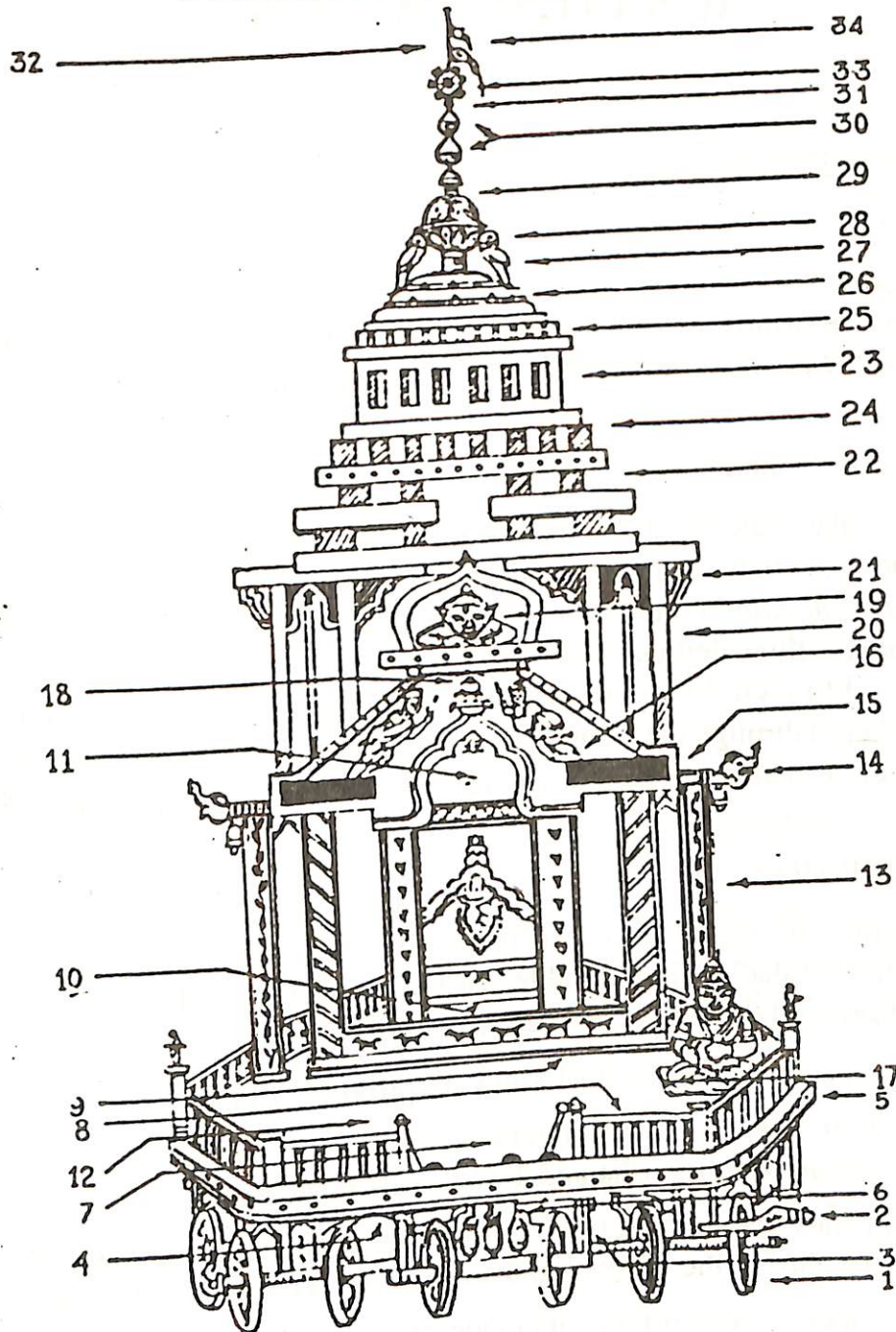
The three chariots excluding the Kalasa, 14 subsidiary deities, charioteers and horses are built anew every year. 1072 pieces of logs (i.e. *phasi*, *dhaura*, *maie*, *simili*) are brought from Dasapalla and Ranpur forests. Nearly 125 temple carpenters (including helping assistants) work for 58 days at the Mahakhala (in front of the palace) and chisel out 2,188 pieces of wood for the construction of three chariots. The construction work commences on the Akshaya Trutiya. Each chariot is covered with a new cloth of radiant colour. About 1,090 meters of cloth are provided for this purpose. The chariots are fastened with four long sturdy ropes (each 240'-250' with 8" diametre) each in order to facilitate pulling. The Kerala Coir Corporation provides these specially manufactured coconut fibre ropes. Iron nails, brackets, clamps, etc. used for this purpose are indigenously prepared by the native smiths near the Dolavedi and it takes them more than a month to do so. The superstructure of a chariot (above the wheels) contains eighteen pillars and roofs at various stages which are known as *bhuin*, *potala*, *parabhadi*, etc. There are 34 components of the chariot. Each chariot contains nine *parswadevatas* (subsidiary deities), two *dwarapalas* (door keepers), one *sarathi* (charioteer) and one presiding deity of the crest banner (*dhwaja devata*), all made of wood.

DESCRIPTION OF CHARIOTS

	Chariot of Jagannath : NANDIGHOSA / GARUDADHWAJA / KAPIDHWAJA	Chariot of Balabhadra : TALADHWAJA	Chariot of Subhadra : DARPADALANA / DEVADALANA / PADMADHWAJA
Number of wheels	16	14	12
Total number of wooden pieces used	832		
Height	13.5 m.	763	593
Colour of cloth wrappings	Red, Yellow	13.2 m	12.9 m.
Guarded by	Garuda	Red, Blue	Red, Black
Names of the Charioteers	Daruka	Vasudev	Jayadurga
The Flag	Trailokyamohini	Matali	Arjuna
The Horses	Shankha, Balahaka, Shveta, Haridashva.	Unnani	Nadambika
		Tibra, Ghora	Rochika, Mochika,
		Dirghashrama	Jita, Aparajita
		Swarnanava.	
The Ropes	Sankhachuda	Basuki	Swarnachuda.
Presiding Nine Deities	Varaha, Govardhana, Krushna, Gopi-Krushna, Nrusimgha, Rama, Narayana, Trivikrama, Hanuman and Rudra.	Ganesha, Kartikeya, Sarvamangala, Pralambari, Halayudha, Mrutyunjaya, Natamvara, Mukteshwar, Sheshadeva.	Chandi, Chamunda, Ugratara, Vanadurga Shulidurga, Varahi, Shyama Kali, Mangala and Vimala.

(Variant forms of these descriptions are also found)

THE PARTS OF A CHARIOT



- (1) Chaka or the wheels (2) Dandia (3) Ara (4) Banki (5) Hansa Pata (6) Kani
 (7) Sankha-dwara (8) Jali (9) Gaipata (10) Singhasana (11) Kanak Mundai
 (12) Bhumi (13) Sola Nahaka (14) Makara Danda (15) Basanta (16) Duar Ghoda
 (17) Sarathi Pida (18) Kumbha Pati (19) Rahu Pati (20) Athanahaka (21) Banki
 (22) Pida (23) Rusi Pata (24) Danda (25) Para Bhadi (26) Khapuri (27) Pada
 (28) Olata Sua (29) Dadhi Nauti (30) Kalasa (31) Kasthi (32) Danda (33) Chakra
 (34) Copi Ketana or the flag.

THE RITUALS CONNECTED WITH RATHA YATRA

MORNING RITUALS

Arati, avakasha, Rosha homa (puja in the temple kitchen), *Surya* and *Dwarapala Puja*, *Sakala dhupa* (morning offering-specially cooked food), *Mangalarpana*, *Doralagi*, *Puspanjali* and *Tuli offering*, *Mailam lagi*, unfastening of deities and preparation for *Pahandi*.

PAHANDI (Dhadi Pahandi)

The deities are taken out, one after the other, in the following order—Sudarshana, Balabhadra, Subhadra and Jagannath—from the Ratna Simhasana in a ceremonial procession amidst sounds of *Ghanta*, *Kahali* and *Telengi Baja*. At the seven-stairs (northern exit from the Natamandapa) the three deities assemble, receive *taya* or *tahiya* (a massive headgear made of *sola*) offered to them by the head of Raghav Das Math. Then one after the other the deities are ushered through the Ananda Bazar, Baishi Pahacha and Simhadwara and finally to their respective chariots as per the set protocol, i.e. Sudarshana—Balabhadra—Subhadra—Jagannath.

BEFORE THE JOURNEY

When the deities are installed in their respective Rathas—Sri Jagannath in Nandighosha, Sri Balabhadra in Taladhwaja and Subhadra and Sudarshana in Darpadalana—the following rituals are observed before the commencement of the journey.

- (i) *Chaka apasaras* (circular cushions) are provided to the deities.
- (ii) Proxy divinities, i.e. Madanamohan and Ramakrishna are brought from the Temple and placed in Nandighosha and Taladhwaja respectively.
- (iii) Two big chests containing provisions, raiment and other necessary articles for use of the deities during the journey and sojourn, are kept in the chariots.
- (iv) *Chitas* (special head ornaments made of *sola* and studded with artificial gems) and flower decorations are provided to the deities.
- (v) *Chhera Panhara* (moping of the Ratha platform by the Thakur Raja of Puri). The Raja comes from the Palace in a decorated palanquin, offers garlands, performs *arati*, pays reverential salute (*danda pranama*), fans the deity by golden *chamara* (flywhisk) and symbolically sweeps the platform round the deity. Thus, the Raja, as the foremost servitor performs the ignoble job of a scavenger as a mark of utmost humility in the presence of the Lord of the Universe.

- (vi) Sarathis (three wooden charioteers one for each chariot) are then fastened on to the chariots by the Bhois.
- (vii) *Charas* (impromptu wooden flights of stairs to the chariots) are taken out.
- (viii) Wooden horses (four to each chariot) are yoked.
- (x) Lakhs of devotees, men, women, young and old irrespective of caste, creed and nationality scramble eagerly for a touch of the 250 feet holy coir cables to pull the chariots along the 3 Km. long Grand Road to the terminal point at the Gundicha Mandira in the north-east. The devotees are also assisted by the Kala bethias or professional chariot pullers.

THE JOURNEY (From the Lions Gate to the Gundicha Mandir)

Taladhwaja, the chariot of Balabhadra, moves first, followed by Darpadalana and after that, Nandighosha. During the journey, the deities are presented with holy offerings (*pankti*) on behalf of various *maths* and institutions.

ARRIVAL

After the chariots are parked in front of the Gundicha Mandira,

- (i) The deities undergo a ceremonial *mahasnana*.
- (ii) They are dressed in Boirani cloth.
- (iii) Various offerings are made i.e. *bhoga*, *arati*, *badasimhara dhupa* and *khandua lagi*, etc.

GUNDICHA ENTRY (Next evening)

- (i) The *Vijayakahali* (the trumpet announcing deities' august entry) leads the procession of Goti Pahandi.
- (ii) First of all, Mahanmohan and Ramakrushna are taken inside.
- (iii) *Mailam* (change of dress) is conducted on the Rathas.
- (iv) Daitas carry the deities inside Gundicha Mandir ceremonially.

THE SOJOURN (In the Gundicha Temple for seven days)

The Simhasana in Gundicha Mandir is known as Mahavedi or the Janmavedi. It is said that the deities were born here and here Raja Indradyumna conducted the historic *aswamedha* *yajna*. The temple is also known as the Mahavedi, the Yajna Mandap, the Janakapuri and Nrsimha Kshetra. During their sojourn in Gundicha the deities are dressed in Dasavatara vasha.

HERA PANCHAMI

Sri Jagannath is yet to return to the Temple. Mahalakshmi becomes disconsolate. She goes to the Gundicha Temple on the 5th day (Hera Panchami). The main doors of the Gundicha Temple are suddenly closed with a bang. She returns with a heavy heart and in a fit of anger breaks a small part of the Nandighosh and returns to the Temple via Hera Gouri sahi.

BAHUDA YATRA (on the 9th day)

After spending a week in the Gundicha Temple, the deities start their return journey on Asadha shukla dashami. The preceding evening is exclusively meant for Sandhya Darshan. On the previous day, the chariots are placed south-west. The return journey follows the same protocol and schedule, as is found during the Ratha Yatra.

At Ardhasani (Mausima), the deities are offered *podapitha* (sweet cake). Nandighosha halts at Rathakhala (in front of Raja's palace) whereas Darpadalana and Taladhwaja move forward and are parked at Simhadwara.

In the meanwhile, Mahalakshmi steals a glimpse of Nandighosha from the Chahani Mandap, hurries to Lord Jagannath by palanquin, meets Him, receives a loving garland and goes back to the Temple where she awaits Niladrinath.

- (i) On the day of Bahuda the deities remain in their respective chariots parked near the Simhadwara.
- (ii) The next day (ekadashi), the deities are dressed in glittering gold (Suna Vesha) on their chariots.
- (iii) After the strenuous Bahuda journey, the deities are offered the most refreshing drink, famed as Adharapana in a huge container that almost touches the lips of the deities.
- (iv) Niladri Vije or Dwadashi Yatra

After the evening ritual, the deities enter Niladri in *goti pahandi*. Balabhadra and Subhadra are taken to the sanctum sanctorum without any impediments, whereas the entry of Jagannath is met with many a pleasant hurdle. Devadasis at the behest of Lakshmi close the main entrance for a spell and then they close the Jaya Vijaya dwara and engage themselves in a pleasant repartee with the Daitas. After that, Jagannath is made to sit beside Lakshmi where a ritual of reunion is rehearsed and finally Lord Jagannath goes to the Ratnasimhasana and joins his brother Balabhadra and sister Subhadra.

Source : "Factsheets" by Rajkishore Mishra. *Orissa Review*, Vol.LV No.12, July 1999

SEVAS AND SEVAKAS

Chatisaniyoga refers to the thirty-six categories of servitors (*sevakas*), who are further divided into several classes. However, a detailed list of the various kinds of *sevas* and *sevakas* is attempted here.

1. *Raja of Puri*—Superintendent. (At present one of the Members of the Temple Committee).
2. *Mudiratha or Mudirasta*—He officiates for the Raja in *Cherapahara* and other functions when the Raja is prevented from performing them for some reason or other.
3. *Chatisha Nijoga Nayak Patjoshi Mahapatra and Bhandar Nayak*—He had vast power and functions in the past but many have disappeared at present. He is of the Pasupalak class and had the key of the Bhandar till 1930. He is to execute all orders of the Temple authorities and to see that all the *Sevakas* do their duty properly. Performs *Sari Bandha* ceremony.
4. *Bhitarcho Mahapatra*—He is the first man to go for *Dwarafita* ceremony (opening of the doors) and to examine the seals, performs *Sari Bandha* ceremony and checks the purity of the *Bhoga* offered.
5. *Talicho Mahapatra*—He seals doors at night *Pahuda* (retiring to bed) and controls and check the purity of the Kitchen.
6. *Bhandar Mekap*—In charge of *Bahar Bhandar* containing all the jewellery etc., required for the daily use of the Deities.
7. *Parichas*—*Parichas* were at one time managing the Temple whose work is now reduced at present to hold a gold cane at the *Sakala Dhupa Patuara* and in certain festivals.
8. *Deul Karana*—He keeps accounts of the *Bhandar*, *Changada Gharas*, transfer of *Seva* and distributes *Parvani Kheis*.
9. *Tadau Karana*—He keeps accounts of the *Bhandar* and as *Tadau* puts seals in functions when required and puts dates about all *Niti*.
10. Various other kinds of *Karans* who keep accounts and distribute *Kheis* etc.
11. *Charchiat* sees that the *nitis* are performed regularly.
12. Brahmins or *Purohits*, including *Deul Purohits* make *Rath Anukula*, *Abhisek*, etc. *Sri Bimala Pujak* performs *puja* in *Shola-Puja* and *Shrotriya*. Brahmins are deputed for *Navakalebar* to perform as *Acharyas* and the various other ceremonies.
13. *Pujakas* consisting of *Puja Pandas* perform *puja*, i.e., *Naivedya* for the deities. *Bada-panda* is also a *Puja Panda* appointed to see that other *Puja Pandas* perform their duties regularly.

14. *Daitas* work on special occasions like Nabakalebar, Car festival, Anabasar, etc.
15. *Patis* work with *Daitas* but who have got other special functions, being Brahmin *Sevakas*.
16. *Duttas* work for Shrimukh Simhar.
17. *Khuntias* of various kinds like *Palia Khuntia*, *Behera Khuntia*, *Bilajiga Khuntia*, *Rukuna Harana Khuntia*, etc., their main duty being to pronounce *Manima Daka*, etc., and watch the Deities.
18. *Changada Mekap* is in charge of Deities' clothes and other *Mekapas* like *Palia Mekaps* have specific duties to perform. *Akhanda Mekap* is to light *Ratna Dipa* of the Deities from *Dwarafita* to *Pahuda*.
19. *Padhiaris* guard the Deities, go to call for *Bhogas* and are to look to the safety of the pilgrims.
20. *Gochikars* belong to *Padhiari* class who watch *Jaya-Vijaya Dwara*.
21. *Binakar* plays *Bina* to the deities before they go to sleep.
22. *Bhitara Gayeni* sings songs at the time of *Pahuda* and at other festivals.
23. *Samprada Nijoga*, i.e., dancing girls who dance at the time of *Patuara*.
24. *Madeli* plays *Madala* at the time of *Patuara*.
25. *Sankhua* plays with *Sankha* with *Baijyantries*.
26. *Kahalia* blows *Vije Kahalia*.
27. *Ghantua* and *Ghanta Nijoga* work with Bells daily and on festivals.
28. *Amonia Chatara*—*Chatara*, *Taras*, *Kalakanati Sevakas*—for carrying umbrellas at festivals, etc.
29. *Gitagovinda Sevaka* recites *Gitagovinda* before the Lord at *Chandan Lagi*.
30. *Chakra Dihuri* and *Chamu Dihuri* carry *masals* at festivals, etc.
31. The *Simharis* or *Pasupalakas* dress the Lords in clothing and adorn them with flowers at all times and perform their *Avakasha Puja*.
32. *Suara Badus* (*Bhoga Saita Suara Badu*, *Behera Suara Badu*) wash the *Pokharia* several times, supply *Khata*, *Chauki* etc.
33. *Patri Badus* supply *Puja Upakarans* throughout the day.
34. *Garabadu* serves the Gods by supplying water at times of *Pujas* and other *Nitis*.
35. *Sudha Suara* and *Anasara Sudha Suar* make preparations for *Puja* (*Pujathan* at *Ballav Bhoga*, etc.)
36. *Muduli* keeps charge of *Puja utensils* and other daily *Puja Upakarans* and supplies to *Mekapas*.
37. *Hadapa Nayak*, *Bidia* and *Tambul Sevak* serve to prepare and carry *betel* to the Lords.
38. *Ghatuaris* to prepare and serve *Anjana*, *Chandan* and *Mahadipa* for daily and *Parbajatra Nitis*.
39. *Tulasia* supplies *Tulsi leaves* daily.
40. *Dayanamalis* supply daily scented flowers.
41. *Mahabhoi* supplies *curd* and other milk products.
42. *Pani-apata* supplies water required in the Temple throughout the day.
43. *Balita Sevak* supplies *Arati Balita*.
44. *Kumbhar Bishoi* supplies *Handi* and *Kudua* and other pottery required daily.

45. *Doudia* supplies rope to draw water from Shri Bimala well.
46. *Malacula Sevak* supplies Chula, etc., for some festivals.
47. *Mulia Suansia* supplies Khata Pidha, etc.
48. *Joganias* for Kotha Bhoga, Parvajatra, Ballav and Bahar Deuli to carry articles and Ballav and supply them at required places.
49. *Bimanbadus* carry all *Bije Bimans*, etc.
50. *Chapa Behera* and *Dolias* work to prepare Chapas.
51. *Ratha Bhois* work and supply labourers for construction of Cars.
52. *Kalabethias* drag the cars.
53. *Karatias* or *Sawers* work for Car construction.
54. *Tamra Bishoi* works as copper-smith in Car festivals.
55. *Citrakaras* and *Rupakaras* colour and prepare Pratimas for decoration of cars, etc.
56. *Ojha Maharana* works as black-smith.
57. *Ratha Dahuka* sings bawdy songs on Cars.
58. *Banua* supplies fire-works when required.
59. *Chaka Abasara Sevak* keeps their charge from Tailors.
60. *Mandni* ties Chandua when required.
61. *Kotha Suamsia* works as labourers to prepare huts, Chamudias, etc. at festivals.
62. *Suna Goswami* draws water from Suna Kuan on Snana Purnima.
63. *Darjis* stitch clothes, *Chaka Apasar*, etc.
64. *Patras* prepare silk ropes, etc.
65. *Badhei* or carpenters work for Cars and Chapas.
66. *Panikunda Sevak*, *Lugadhua* and *Mahasethi* work to wash Deities' clothes.
67. *Bania* prepares and repairs ornaments.
- 68-70. *Badu*, *Tatua* and *Patara bandha* work in sending *Tata* to Raja or Superintendent.
71. *Mukhapakhala* prepares Tooth-sticks for the Deities.
72. *Khatuli Sevak* puts Khatuli for Avakasa Puja.
73. *Darpania* supplies Darpan and also cleans Deities' utensils.
74. *Vaidya* or Doctor gives medicine at Anabasar to the Lord.
75. *Jyotisha* or Astrologer daily reads Tithis, etc., before the Lord at Avakasa Puja time.
76. *Chinaras* serve for Garuda.
77. *Lenka* works to call Sevakas.
78. *Pradhani* works to call Pandas and has other duties, and distributes Kheis at Mukti Mandapa.
79. *Paikas* with their heads, *Dalei* and *Dalabeheras* are to stay throughout day and night and work according to orders of Temple authorities.
80. *Temple Police* guard the Temple.
81. The *Mahasuaras* take first "Chheka" to the Panti.
82. *Suaras* of various categories known by different names according to nature of duties who cook and prepare Bhoga like *Badu Suara*, *Pitha Suara*, *Chuna Suara*, *Thali Suara*, *Amalu Suar*, *Bindua*, *Pagua*, *Amalu Toli*. *Tola Badu* and *Tula Bati*, i.e., show light.

83. *Rosa Amina* and *Rosh Paika* watch and supervise the kitchen.
84. *Handi Jogania* supplies pots for Bhogas.
85. *Bahar Deuli Suaras* cook in Shri Laxmi's Rosha.
86. *Rosa Kotha Bhoga Pania* supplies waters to Kitchen, etc.
87. *Panikipata* prepares dresses and vegetables
88. *Rasa Nikap* prepares Gandhana article like Ginger, etc. and distributes ghee to some Sevakas.
89. *Chaulabacha* cleans the rice to be cooked.
- 90-92. *Chuhamunda Samartha*, *Birimunda Samartha* and *Biribuha Samartha* supply rice, flour and ground Paste, black gram.
93. *Patri badus* carry checkos.
94. *Bidias* make muthmal or checkos ready.
- 95-98. *Dho-Pakhalia*, *Gobar-Pania*, *Angarua* and *Rabadia* wash and clean the kitchen and Chulis and supply water for the purpose.
99. *Sabuta Nijog* have *seva* on Amavasya days at Swargadwara.
100. *Mudra* puts *mudra* at time of putting ceals.
101. *Bentindhara Paik* has *seba* on festival *nitis*.

N.B. : The above nomenclature is based on the report of the special Officer, under Sri Jagannatha Temple Act (1957), Orissa

Courtesy : The Cult of Jagannath by K.C. Mishra



ORISSA : DAWN OF A NEW ERA

With a massive mandate received from the people of Orissa in the elections to the State Assembly, a new Government assumed office under the leadership of Shri Naveen Patnaik on March 5, 2000. The new Government inherited a government which was in the throes of a critical financial situation and an economy which had been shattered by the two cyclones which ravaged the State in October, 1999. The immediate task before the Government, therefore, was to provide succour to the millions of people whose lives had been shattered by the unprecedented natural calamities and to undertake reconstruction and rehabilitation measures on a scale which by all reckoning was unprecedented. Through the efforts of the State Government, Central assistance was secured for construction of two lakh houses under Indira Awas Yojana. Assistance was also obtained from HUDCO for implementing a loan-linked housing scheme for 1,75,000 families. On the intervention of the State Government and in an unprecedented gesture the Central Government provided specially subsidised rice to all the cyclone affected families at BPL rates. This facility will be available to all cyclone-affected families till October, 2000.

It was a commitment of the Government led by Shri Naveen Patnaik that the people of the State will be provided with a transparent, responsive and responsible administration. Immediate effective measures were taken to launch a massive drive against corruption which was expected to convey the right message to all segments of administration.

Welfare of the Scheduled Castes, Scheduled Tribes and the weaker sections is a major concern of the State Government. Very soon after the new Government assumed office, the policy relating to Minor Forest Produce was rationalised with a view to promoting competition among procurers so that the primary gatherers receive the best price. The new policy assigns an important role to the Gram Panchayats in the management of minor forest produce resources within the Gram Panchayat. A new thrust is being given to the Agriculture and the Industry and several initiatives have been taken in this direction. The lower Indra Irrigation Project was launched in the Nawapada district on the 7th May, 2000. With the Hon'ble Prime Minister laying the foundation-stone on 24th May, 2000, the Oil Refinery of the Indian Oil Corporation with an estimated investment of Rs.8312 cr. will soon be a reality. On the same day, INSAT-3B was dedicated to the Nation and the Gramsat Pilot Project was launched as a part of the Vidya Vahini Yojana. This project will provide satellite-linked communication system with all district headquarters, all the block headquarters and 800 Gram Panchayats in the KBK districts, which would facilitate closer interaction between the people and the administration. Following the announcement of the State Government, Government of India has, in principle, agreed to the establishment of a Special Economic Zone at Paradip which would provide impetus to mineral and other industries in the State.

Perhaps hundred days is too short a time to evaluate the achievements of a Government. Even so, the achievements, briefly catalogued below, would indicate the direction in which the Government is moving and its commitments to the common minimum programme which received such a massive endorsement of the people.

AGRICULTURE

- * An amount of Rs.480 cr. earmarked as short term agricultural credit for the current kharif season; disbursement already started.
- * Certified kharif seeds are being supplied at 50% subsidy to farmers in the cyclone-affected blocks; at 25% subsidy to farmers in the remaining blocks.
- * Akshay Tritiya observed as 'Krushak Divas' (Farmer's Day) throughout the state; a state-level function organised at a remote village, Jayantagiri. Supply of high-yielding seeds commenced in all the Blocks of the state on the same day, i.e. on the 5th of May 2000.
- * Rs.1 cr. provided for supply of vegetable minikits, worth Rs.150/- each at Rs.10/- to 66,666 beneficiaries.
- * 90 tractors and 678 power tillers sold to farmers at subsidised rates under different centrally sponsored schemes. The State Cooperative Bank has financed 274 tractors, 86 power tillers and 138 pump sets in the cyclone affected areas during this season.
- * 10 lakh coconut seedlings are being raised during the current season for supply in the first phase to farmers by way of replacement of coconut trees damaged on account of cyclone.

COMMERCE & TRANSPORT

- * The new Export-Import Policy announced by the centre on 31 March 2000 envisages setting up of Special Economic Zones. The State Government's proposal for the establishment of such a Zone at Paradip has been accepted by Government of India. The Zone would focus on mineral processing, marine products and petrochemicals and would serve as an export base for the eastern region.
- * Dhamara Major Port Expansion Project has been taken up by the International Sea Ports, Singapore. The National Environmental Appellate Authority affirmed the environmental clearance to Dhamara Port Expansion Project on 7.5.2000. Land acquisition process has been initiated for the railway corridor (62.5 Km) from Bhadrak to Dhamara Mouth.
- * The survey of 14 km. (from Jatni) for construction of Khurda Road-Bolangir new Broad Gauge Rail link (289 kms) has been completed. The land acquisition process has started.
- * Possession of 22.91 acres of private land, after acquisition, handed over to Railway authorities for construction of the Haridaspur-Paradeep new Broad Gauge Rail link.
- * 32.82 acres of private land so far acquired has been handed over to the Railway authorities for construction of Rahama-Paradeep Section of Cuttack-Paradeep (Doubling) Rail link project.

COOPERATION

- * The Cooperative Banks in the state have distributed 48,000 Kissan Credit Cards during the period of March, 2000 to 15.5.2000.
- * Insurance claims of Rs.66.54 cr. relating to crop loss in kharif-1999 have been sanctioned. This includes Rs.65.94 cr. pertaining to the 14 supercyclone/flood affected districts. The State Government has also provided its share amounting to Rs.22.18 cr. Out of a total 2,14,418

beneficiaries 2,10,937 belonging to 14 cyclone-affected districts will be benefitted under the scheme.

- * Cooperative Banks have disbursed Rs.10.84 cr. to 906 farmers for tractor, power tiller and diesel pump sets. Out of the above, Rs.285.46 lakhs have been disbursed to 131 farmers from March, 2000 till 15.5.2000.

FINANCE

- * Sales Tax and Entry Tax on the materials used by NGOs assisting State Government in rehabilitation and reconstruction work in the cyclone-affected areas have been exempted upto 31.3.2001.
- * A sum of Rs.375 cr. has been allotted as special house building advance in favour of Government employees belonging to flood / cyclone affected areas.
- * The new Government has secured financial assistance from the Government of India to the tune of Rs.1,071 cr. 86 lakh 49 thousand including additional NFCR grant of Rs.328.80 cr. Besides, HUDCO has also advanced loan assistance of Rs.1,112.50 cr.

FISHERIES & ANIMAL RESOURCES DEVELOPMENT

- * Funds released out of Prime Minister's National Relief Fund in favour of Voluntary Health Association of India for supply of 500 boats and nets for rehabilitation of 2,500 fishing families. 250 have already been distributed.
- * 604 boats & 130 sets of nets have been replaced through NGOs.
- * Replacement of 9,116 boats at a cost of Rs.41 cr. in Marine Sector with DFID assistance is being taken up.
- * 1,114 milch animals supplied to people in the cyclone affected districts.
- * Milk-procurement activity has been extended to Mayurbhanj and Bhadrak districts.
- * Women Dairy Project extended to Keonjhar & Ganjam districts.

FOREST & ENVIRONMENT

- * A new policy on procurement and trade of 60 items of non-timber forest produce has been implemented. The management of these items have been transferred from Forest Department to Gram Panchayats, thus benefitting the primary gatherers.
- * More than three crore saplings are being raised through nurseries in the 14 cyclone-affected districts for restoring the green cover.
- * A project named 'Jagannatha Bana Prakalpa' for plantation of certain species such as *phasi*, *asana* and *dhaura* required for construction of chariots for the Jagannatha Temple, Puri, has been launched. The project will be implemented with an investment of Rs.6.5 cr. and over a period of 8 years in an area of 2,800 ha.

FOOD SUPPLIES AND CONSUMER WELFARE

- * The State Government is supplying rice @ 16 kg. per B.P.L. family per month at a subsidised rate of Rs.5/- per kg. in 143 ITDP/DPAP Blocks with effect from 1.4.2000 instead of at Rs. 6.5 per kg. fixed by Government of India.
- * 1,28,982 MTs. of BPL rice and 90,000 MTs of BPL wheat are being sold at specially subsidised rates, involving a central subsidy of Rs.110.86 cr., to all the affected families in the cyclone-

affected districts including the B.P.L & A.P.L. families. This arrangement will continue upto October 2000.

- * Government of India have enhanced the monthly allocation of kerosene oil from 34,148 KL to 35.186 KL with effect from May, 2000 and sanctioned an additional allocation of 10,000 KL of S.K.Oil per month for the period from May, 2000 to November, 2000 to be distributed @ 2 ltr. per family per month over and above their normal monthly quota of 4 ltrs. per card, in the cyclone-affected districts.
- * Construction of 89 godowns with a capacity of 500 MT. each at block headquarters and 7 godowns with the capacity of 2000 MT each at district headquarters of the cyclone affected areas for the storage of essential commodities sanctioned.
- * Action has been initiated to supply 10 kgs. of foodgrains per month free of cost to each of 64,800 senior citizens under Annapurna Scheme.

GENERAL ADMINISTRATION

- * The new Government has announced a scheme for the widows of deceased jawans/defence personnel, under which Rs.1 lakh will be kept in a fixed deposit in favour of each widow and the interest accrued thereon would be given to her on monthly basis. This is in addition to other benefits announced earlier.
- * Between 5.3.2000 and 30.5.2000, 36 cases of corruption, 25 cases of disproportionate assets, 29 trap cases, 7 cases under Essential Commodities Act have been registered.
- * Raids were conducted to detect forest offences leading to seizure of forest products valued at Rs.4,04,351.

HEALTH AND FAMILY WELFARE

- * To combat the conditions of heat wave, medicines, vehicles and funds were provided well in advance to all districts. Extensive public awareness generation campaign was launched through print and electronic media.
- * The World Bank assisted Enhanced Malaria Control Programme (EMCP) was extended to all tribal dominated blocks of the state.
- * Facilities for diagnosis and treatment of leprosy were extended to all PHCs and sub-centres. 150 village level leprosy awareness camps were conducted in highly endemic blocks.
- * The Revised National TB Control Programme (RNTCP) was started in Deogarh, Sambalpur and Jharsuguda; steps have been taken to extend it to Koraput, Nowrangpur, Malkangiri and Rayagada.
- * An emergency Epidemiological Surveillance Unit has been set up in the Health Directorate which works round the clock to monitor occurrence of any epidemics and heat stroke casualty.

HOUSING & URBAN DEVELOPMENT

- * HUDCO has agreed to fund the construction of 1,75,000 houses through Orissa Rural Housing Development Corporation in the cyclone-affected districts. In the first phase of the programme, loan assistance is being provided for the construction of 1,37,500 houses. By the end of May 2000, loans for 1 lakh houses have been sanctioned.

INDUSTRY

- * Hon'ble Prime Minister of India laid the foundation stone of the 9 million metric tonne per annum (MMTPA) Mega Refinery Project (the Eastern India Refinery Project) at Paradip on

24.5.2000 at an estimated investment of Rs.8312 crores. It is one of the biggest projects of its kind in Asia. The refinery will produce about 4.5 lakh tonnes of petrol, 8 lakh tonnes of jet fuel, kerosene and 52 lakh tonnes of diesel per annum. It also has plans to produce 3.5 lakh tonnes of cooking gas and 11.5 lakh tonnes of naptha for production of fertilizer and petrochemicals.

* A total number of 597 small scale units have been established in the various parts of the state during March-April 2000 with an investment of Rs.47.09 cr., generating employment to 3,882 persons.

* 6,939 cases have been sanctioned under PMRY by the various commercial banks with an aggregate project cost of Rs.51 cr. Greater thrust under PMRY has been given in the cyclone affected districts where 4,355 cases have been sanctioned.

INFORMATION & PUBLIC RELATIONS

* Ministry of Information & Broadcasting, Government of India and the Prasar Bharati have approved the proposal of the Government of Orissa to launch a 24-hour satellite channel in Oriya by Doordarshan during the current financial year.

INFORMATION TECHNOLOGY

* Three key components for the growth of IT sector have been identified : (i) Establishment of Indian Institute of Information Technology (IIIT), Bhubaneswar (ii) Construction of a multi-storeyed building as an infrastructure for software and high-tech industries at Bhubaneswar and (iii) Creation of a Venture Capital Fund to extend support to IT industries in the state. As a first step in this direction, OESDC has raised fund to the tune of Rs.20 cr. through issue of bonds.

* Steps have been taken to set up a Software Technology Park at Rourkela.

* Steps have been initiated by OCAC for promotion and development of Oriya language-based computer applications.

LABOUR & EMPLOYMENT

* Sixty child labour prevention centres have been launched in seven supercyclone-affected districts, namely Jagatsinghpur, Kendrapara, Jajpur, Cuttack, Bhadrak, Khurda and Puri.

PANCHAYATI RAJ

* Under Employment Assurance Scheme and Jawahar Gram Samruddhi Yojana including Food for Work Programme, an amount of Rs.174.67 cr. has been released to districts.

* Under Rural Connectivity Programme, an amount of Rs.106.97 cr. has been released in favour of different districts. Metalling and black topping completed in respect of 1,300 kms. and 296.14 kms. respectively.

* Under Swarnajayanti Gram Swarozgar Yojana, 63,285 Swarozgaries have been provided bank loan and government subsidy. These families have been assisted under different sectors like dairy, pisciculture, weaving and supply of diesel pumpsets etc.

* Under Indira Awas Yojana, 12,303 houses have been completed in the state.

* A special allocation of 50,000 houses under Indira Awas Yojana was received in March 2000; work orders have already been issued to 49,145 BPL beneficiaries. Construction work has already been started in respect of 19,366 houses. A further allocation of 1,50,000 houses under IAY has also been received from the Government of India for the cyclone- affected areas.

REVENUE

- * Rs.25.91 cr. has been disbursed to the eligible next of kins of the deceased in the cyclone affected areas. During March and April 2000, Rs.1,607.19 lakhs have been disbursed.
- * A sum of Rs.261.27 cr. has been distributed by 27.5.2000 to families which had suffered full or partial damage to their dwelling houses during the cyclone.
- * Funds to the tune of Rs.100 lakh towards sandcast subsidy and Rs.33.16 lakh towards betelvine subsidy have been sanctioned.
- * 496.437 acres of ceiling surplus land has been distributed among 253 S.Cs. 217 S.Ts. and 237 other category persons.
- * 9,956 beneficiaries have been provided with homestead land. The number of beneficiaries includes 4,688 S.Ts., 2,298 S.Cs., while 2,970 belong to other categories.
- * 1,863 beneficiaries have been provided with agricultural wasteland. The number of beneficiaries includes 1,293 S.T., 305 S.C. and 265 others.
- * 3,009 revenue cases were disposed of.
- * Computerisation of land records of 1,322 villages in 7 Tehsils completed; 13 more Tehsils taken up for computerisation.
- * Royalty on sand has been waived for facilitating house construction in cyclone-affected areas till 30.6.2000.

RURAL DEVELOPMENT

- * 4,220 tubewells have been sunk in different NC/PC habitations including 1,319 tubewells in KBK districts. 285 sanitary wells have been constructed where tubewells are not feasible.
- * 909 NC and 1,903 PC habitations have been provided with drinking water facilities.
- * 7 New Piped Water Supply Schemes and 2 spring based Piped Water Supply Schemes have been commissioned.
- * 26 new Piped Water Supply Schemes have been taken up in problem areas of KBK districts.
- * In the wake of heat wave conditions, 2,440 tubewells are being installed with UNICEF support in water scarcity areas of 15 districts.
- * 1,564 rural roads and 2,111 CD works damaged by supercyclone have been repaired and restored.
- * 96 kms. of roads have been improved to black-topped standard, 82 kms. of earthen and morrum roads have been improved to metalled roads and 63 kms. of earthen roads upgraded to morrum roads.
- * Construction of 140 New High School buildings each @ Rs.10.00 lakhs has been taken up.
- * Construction of 20 multi-purpose Cyclone Shelters each @ Rs.30.00 lakhs has been taken up.
- * 11 bridges have been completed, 19 bridges will be completed by June, 2000.

SCHEDULED TRIBES & SCHEDULED CASTES DEVELOPMENT

- * Orissa Model Tribal Education Society (OMTES) has been formed to create centres of excellence in tribal education. Four Model Schools in the districts Sundargarh, Mayurbhanj, Koraput & Raygada are being set up in the model of Navodaya school.
- * 21 Piped Drinking Water Supply schemes in KBK districts at a cost of Rs.4 cr. have been cleared for grounding.

- * Ground work has been completed to start 72 rural connectivity projects at a cost of Rs.6 cr. in tribal areas of KBK districts.

- * Additional hostel facility for 4,000 tribal girl students has been created in the tribal areas.

SCHOOL & MASS EDUCATION

- * Repair work completed : (i) through P.R. Deptt. 9,664 out of affected 11690 Primary School buildings repaired (ii) through Works Deptt. 302 out of 348 High School buildings repaired (iii) through R.D. Deptt. 344 out of 2,155 High School buildings repaired.
- * 57 lakh textbooks for Primary & Upper Primary schools under Book Bank Scheme have been supplied in cyclone-affected areas.
- * A sum of Rs.35.13 cr. has been received from Government of India / PMRF / NFCR for supply of laboratory equipment, text books, repair of furniture in some cyclone affected high schools, teaching and learning materials to primary schools and for modernising Madrasa and Sanskrit Education.
- * The MPLAD committee has approved 245 Shelter-cum-school buildings in the cyclone-affected areas.
- * Rs.4.26 cr. have been provided towards exemption of tuition and examination fees of the students of the cyclone-affected districts.

SCIENCE AND TECHNOLOGY

- * The Gramsat Pilot Project at a cost of Rs.39.10 cr. has been set up in collaboration with the Department of Space and the Ministry of Rural Development, Government of India. This communication network would link the state headquarters with all 30 district headquarters and 314 block headquarters in an interactive mode for one way video and two way audio communication. It would provide infrastructure for data transfer through computer connectivity to all blocks, district and state headquarters with an earth station with uplinking facilities and a studio.

SPORTS & YOUTH SERVICES

- * Zonal level National Integration Camps were organised at Sambalpur from 4.4.2000 to 7.4.2000; at Baripada, Mayurbhanj from 7.5.2000 to 10.5.2000 and at Koraput from 24.4.2000 to 29.4.2000.
- * Display of Martial Arts, demonstration of sporting events and competitions in Judo, Malkhamb, Banati, Beach-volley Ball, Kobbadi etc. were organised in the 7th Beach Festival at Puri from 24.3.2000 to 28.3.2000.
- * The construction of Gymnasium-cum-Indoor Hall at Puri has been completed.

TOURISM & CULTURE

- * A sum of Rs.25 lakh has been provided for the preservation of Oriya language and culture in the outlying tracts and places with a concentration of Oriya population.
- * Tourism Promotion Campaign was organised on 24 April 2000.
- * Rabindra Mandap in Bhubaneswar has been renovated and opened to the public.
- * Archeological excavation revealed a Buddhist stupa and an inscription bearing the name of Emperor Ashoka of the 2nd century B.C. on Langudi hills near Dharmasala in the district of Jajpur.

WATER RESOURCES

- * Work of Lower Indra (Ph-I), Lower Suktel (Ph-I) & Titilagarh Stage-II under AIBP Assistance in KBK districts have commenced.
- * Formation of Water Users' Association (WUA) over ayacut of more than 3 lakh ha. has been taken up in the 1st phase which will enable the farmers to take over operation and maintenance of minors and sub-minors. In the 2nd phase, action is being taken for formation of WUA, to cover more command area.
- * Canals, flood and saline embankments, severely damaged due to supercyclone are being restored on war-footing and are programmed to be completed before the onset of monsoon.
- * 6,159 Lift Irrigation Points have been made functional; power supply has been restored to 487 points during the period from 1 March to 22 May 2000.
- * Technical clearance of Samakoi, Upper Lanth and Kanapur Irrigation projects in the drought-affected districts of Angul & Bolangir obtained from Central Water Commission.

WOMEN & CHILD DEVELOPMENT

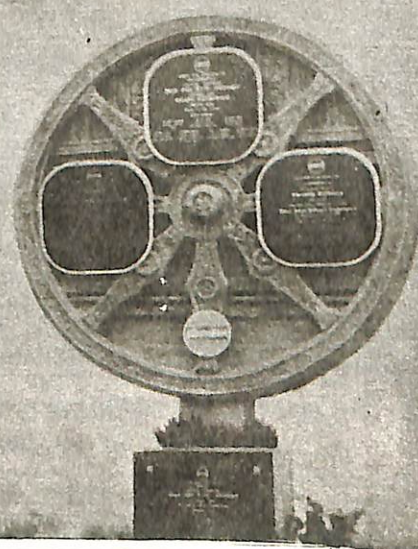
- * Two I.C.D.S. projects have been made functional with the help of World Food Programme, United Nations Development Programme and UNICEF to tackle malnourishment of children in Mahakalpada and Naugaon blocks.
- * I.C.D.S. Projects Tirtol and Dhenkanal blocks have been made operational.
- * In Koraput district, a Composite Fitment Centre has been made operational.

WORKS

- * Construction of 5 bridges i.e. over the Suktel near Juria on Patnagarh-Padmapur Road, over Tharthari Nallah on Rairakhol-Deogarh road, over the Khadkai near Rairangpur on Bahalda Dundu - Chapada Road, over the Jeera on Godbhaga-Turum Road and over the Suranga on Rairakhol - Deogarh Road completed.
- * Out of 536 roads damaged in supercyclone, 373 have been repaired. 3652 damaged buildings have been repaired.
- * NABARD sanction of Rs.18.44 cr. has been obtained for two roads and three bridges.



Hon'ble Chief Minister of Orissa, Shri Naveen Patnaik welcoming Hon'ble Prime Minister, Shri Atal Behari Vajpayee at Biju Patnaik airport, Bhubaneswar on 24 May 2000.



Hon'ble Prime Minister, Shri Atal Behari Vajpayee, laying the foundation stone of the Oil Refinery at Abhaychandrapur, Paradip on 24 May 2000. Hon'ble Minister for Petroleum and Natural Gas, Shri Ram Naik and Hon'ble Chief Minister, Shri Naveen Patnaik are present.



Hon'ble Chief Minister of Orissa, Shri Naveen Patnaik having a discussion with Mr Tawid Nawaz, the representative of the World Bank on the health care facilities in Orissa on 10 May 2000.



Hon'ble Chief Minister of Orissa Shri Naveen Patnaik discussing with Mr Allan Cote, the representative of the UNICEF on the UNICEF programmes in Orissa on 10 May 2000.



Hon'ble Chief Minister, Shri Naveen Patnaik meeting the Press at Naveen Nivas on his return from New Delhi on 28 May 2000.



Hon'ble Chief Minister, Shri Naveen Patnaik launching the book, 'Odisha O Gandhi' by Shri Pabak Kanungo at Soochana Bhavan on 30 May 2000.



Hon'ble Chief Minister, Shri Naveen Patnaik witnessing 'Chhau' dance at "Chaitra Parva -2000" at Baripada in Mayurbhanj on 12 April 2000.



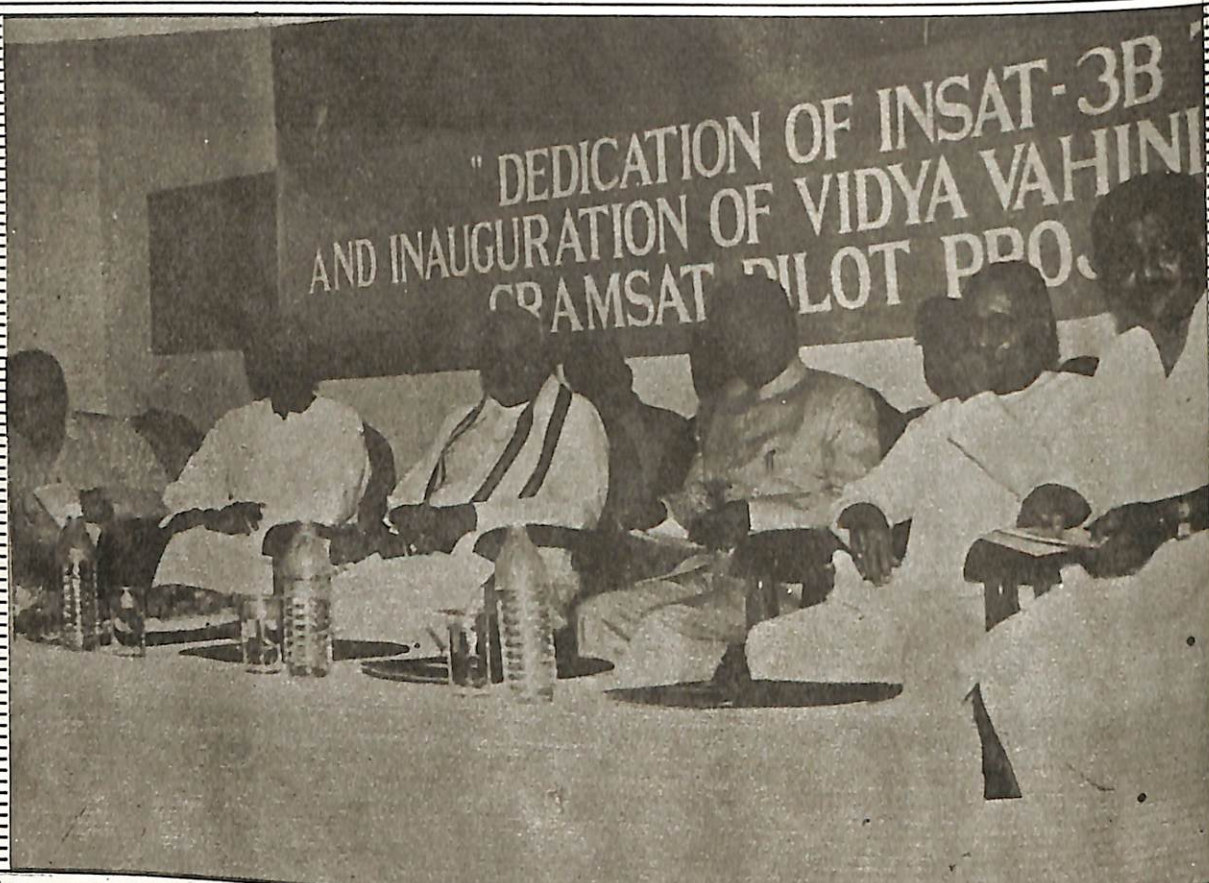
Hon'ble Chief Minister, Shri Naveen Patnaik visiting the Tribal Museum at Koraput on 6 May 2000.



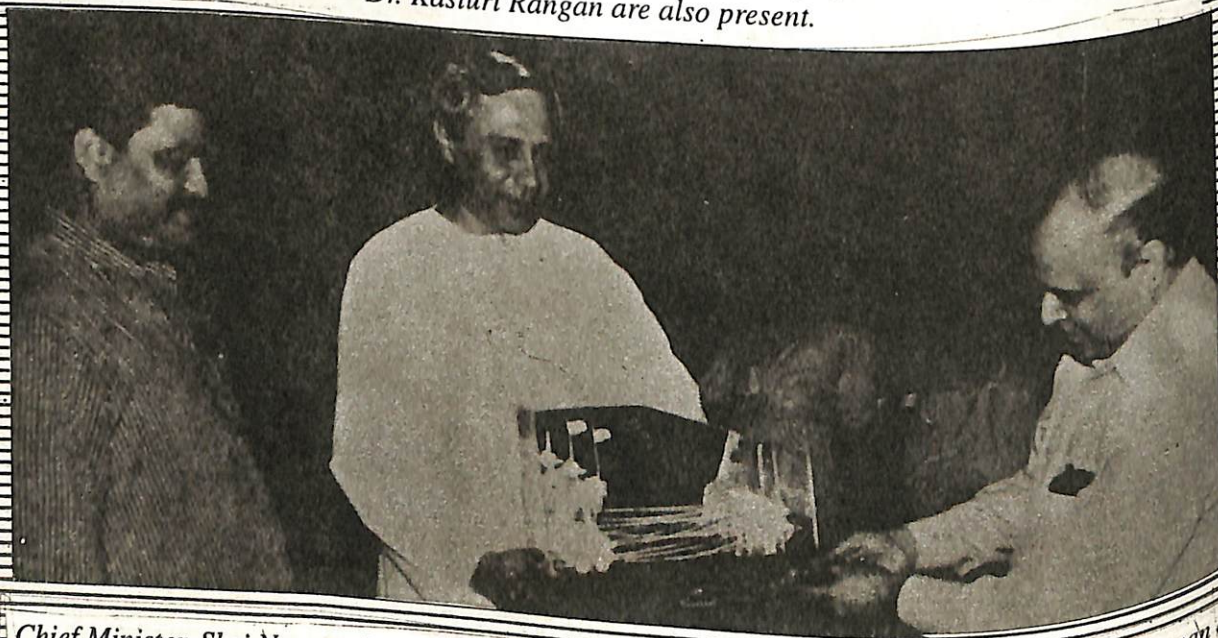
His Excellency the Governor, Shri M.M. Rajendran inaugurating the exhibition at the Stewart School, Cuttack, on the occasion of the Golden Jubilee of the Supreme Court on 22 May 2000.



Hon'ble Minister for Revenue, Shri Biswabhusan Harichandan at a Press Conference on 20 May 2000.



Hon'ble Prime Minister, Shri Atal Behari Vajpayee dedicating INSAT-3B, a part of the Gramsat Pilot Project under Vidya Vahini Yojana, to the nation on 24 May 2000. His Excellency the Governor of Orissa, Shri M.M. Rajendran, Hon'ble Chief Minister Shri Naveen Patnaik, Hon'ble Minister for Rural Development, Shri Sundarlal Patwa and Chairman of Space Research Centre, Dr. Kasturi Rangan are also present.



Chief Minister, Shri Naveen Patnaik presenting a memento to Dr. K. Kasturi Rangan, the Chairman of the Space Research Centre on 24 May 2000. Hon'ble Minister of State for Science & Technology and Sports, Shri Ranendra Pratap Swain is present.



His Excellency the Governor of Orissa, Shri M.M. Rajendran, visiting the Orissa University of Agriculture and Technology, on 25 May 2000.



Hon'ble Chief Minister, Shri Naveen Patnaik offering tributes to the memory of late Maharaja of Parlakhemundi on the occasion of his 26th death anniversary, on 25 May 2000.



The All-Party Meeting convened by the Hon'ble Chief Minister Shri Naveen Patnaik on 16 May 2000 to discuss the issue of merger of Saraikala and Kharasuan with Orissa.



Hon'ble Chief Minister, Shri Naveen Patnaik launching the souvenir, Yuganta published on behalf of the Mayurbhanj Youth Forum, and the leaflet regarding the Government policy on Minor Forest Produce, on 1 June 2000.



The DFID delegation meeting the Hon'ble Chief Minister, Shri Naveen Patnaik his Secretariat chamber on 1 June 2000.



Hon'ble Chief Minister, Shri Naveen Patnaik, offering floral tributes to the martyr, Umakanta Patnaik on 2.6.2000.



Hon'ble Chief Minister, Shri Patnaik having a discussion with the delegates for Sareikala and Kharasuan on 1.6.2000.



Hon'ble Minister for School & Mass Education, Shri Bhagabat Behera, Hon'ble Minister for ST & SC Development and Minority & Backward Caste Welfare, Shri Mangala Kishan, Hon'ble Minister of State (Ind), Shri Duryodhan Majhi at the Silver Jubilee celebrations of Udandi Jhamu Yatra at Itamati in Nayagarh.



Hon'ble Minister for Panchayati Raj, Shri Surendranath Naik, and MLAs Shri Balabhadra Majhi and Smt Bijaylaxmi Patnaik at the Platinum Jubilee celebrations of a Primary School in Bhapur block in Nayagarh district on 8 May 2000.



Hon'ble Minister for Urban Development, Shri Samir Dey inaugurating the Platinum Jubilee function of Karabar Primary School in Nayagarh district on 7 May, 2000. Hon'ble Minister of State for Commerce & Transport, Smt Draupadi Murmu and MLA Smt Bijaylaxmi Patnaik are also present.



*Hon'ble Chief Minister, Shri Naveen Patnaik inaugurating
"Shrikshetra Mahotsaba-2000" at Saradhabali in Puri.*



*Hon'ble Chief Minister of Orissa, Shri Naveen Patnaik reviewing the preparation for the
Car Festival on 4 June 2000.*

